IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

THIRTY YEARS OF THE REMBRANDT RESEARCH PROJECT

MUSEUMS ESTABLISH PROVENANCE INTERNET PORTAL

DEALER CONVICTED OF SELLING WAR LOOT

INCORPORATING Stolen Art Alert

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IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

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Cover: Rembrandt (Harmensz) van Rijn, *The Polish Rider*, detail. c.1655. Oil on canvas. 116.8 x 134.9 cm. Copyright The Frick Collection, New York.

FRENCH COURT FINDS ART DEALER GUILTY OF HANDLING WAR LOOT

GOOD FAITH PURCHASE NOT A DEFENSE

Take a 17th-century painting by Frans Hals, add the prestige of Christie's auction house, stir with an international art dealer, top off with the art thievery of the Nazis, and you have some of the elements in a controversial case recently concluded in a French appeals court.

On trial was dealer Adam Williams, found guilty in July by a French criminal appeals court of dealing with stolen goods, specifically a work of art looted by the Nazis. The case has caused a stir in the art world by raising the stakes for selling looted art, even where a "good faith" purchaser is involved.

"The case has caused a stir in the art world by raising the stakes for selling looted art."

The Hals work in question is a small oil sketch on panel, *Portrait of the Pastor Adrianus Tegularius* (Fig.1), created as a "modello" for an engraving by Jonas Suyderhoef. The painting once belonged to the renowned collection of Adolphe Schloss, a French Jew, and was looted from his heirs by the Nazis in 1943.

The painting was seized by the French police in 1990 when Williams exhibited it at the Biennale Internationale des Antiquaires in Paris where it was recognized by the Schloss heirs. At the time, Williams was Director of the Newhouse Galleries in New York. He displayed the painting at the Newhouse stand in Paris with a provenance that indicated that it had once belonged to the Schloss Collection. He had purchased the painting for Newhouse at Christie's in London the previous year for £121,000 (April 21, 1989, # 26). The auction catalogue noted its recent provenance as follows:

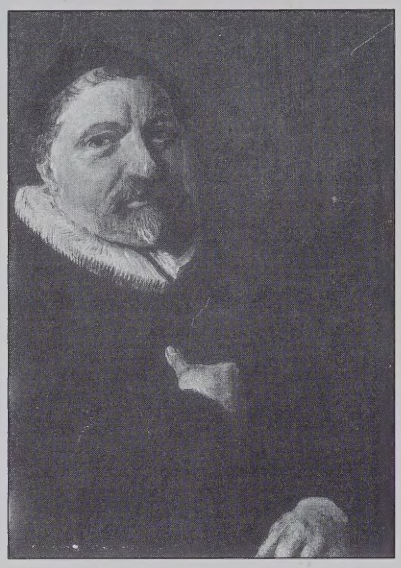

Figure 1. Frans Hals, *Portrait of the Pastor Adrianus Tegularius* (1605-1654).

- ". . . in the Schloss Collection until World War II."
- "Princess Labia *et al.* Sale, Parke-Bernet, New York, 3 November 1967, lot 32" (in actuality, lot #22. The work had been listed as "The Property of a Gentleman" and was bought-in.)
- "Ludv. G. Braathen, Oslo; Christie's, 24 March 1972, lot 83"

But Christie's failed to say that the painting had been looted during the War and not restituted, or that it had been sold at Sotheby Parke Bernet in London in 1979 (March 28, 1979, #15), where its problematic history was more thoroughly documented as having been in the collection of:

> "Adolph[sic] Schloss, Paris, until 1940/45 when stolen by the Nazis; Reappeared in the Princess Labia *et al* sale, New York, 3 November 1967 . . ."

The 1979 sales catalogue even noted that the painting had been included "as missing" in the *Répertoire des biens spoliés durant la guerre 1939-1945* (volume II, #151), a 1947 publication listing those works that had been looted from French collections during the war and not yet restituted. (The painting sold for £21,000 despite the provenance!)

But all this was omitted from the 1989 Christie's catalogue. Nor was there any indication that just prior to the auction, Christie's had been asked by the French government not to proceed with the sale. Christie's admitted these facts in court, paid Williams' legal expenses over three trials (the earlier trials were dismissed because of insufficient evidence), and reimbursed the cost of the painting.

In his defense, Williams said he was a "good faith" purchaser who did not know that the painting had been looted. He noted that he had relied on Christie's, "one of the most prestigious auction houses in the world," with its substantial in-house expertise. The French court was not swayed. Williams was ordered to return the painting to the Schloss heirs and was given a suspended eight-month sentence. Although he still maintains his innocence, he has decided not to appeal. But he has accused the French government of using him to make an

example. His short sentence is covered by a French Presidential amnesty, sparing him a criminal record.

The heirs of Adolphe Schloss hailed the verdict. Noting that the looting of the Schloss Collection was well documented, they pointed out that the painting was described as looted in a major 1974 publication on Frans Hals and also included as still-missing in the *Répertoire des biens spoliés* (although the *Répertoire* has long been out-of-print). They declared that "Mr. Williams, who presents himself as a specialist in European painting of 1400-1800, [could] not hide behind the expertise of Christie's" to say that he need not do further research. The verdict, they said, showed that experts can no longer take refuge in ignorance. The Schloss' attorney, Pierre-Francois Veil, predicted that future victories "will apply to museums and galleries," as well as to dealers.

The Hals portrait was one of 333 primarily Dutch and Flemish works confiscated from the Schloss Collection. The portrait was destined for Hitler's new museum in Linz. Of the looted works, 162 were returned to the family soon after the war, many of which were later sold. Since then, four other works—one in 1977, two in 1999, and now the Hals portrait—have been restituted. Reportedly, several additional paintings from the collection have been located and claims are underway.

—S.F.

"Williams said he was a 'good faith' purchaser ignorant . . . that the painting had been looted."

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HE STOLE HIS OWN PAINTINGS; NOW HE HAS 3 YEARS TO THINK ABOUT IT

POSTSCRIPT IN COOPERMAN ART FRAUD CASE

It's nice to own a Picasso and a Monet—but you might not think so judging by the trouble that Dr. Steven G. Cooperman brought on himself because he owned one of each when he was short of cash.

Earlier details of the perplexing Cooperman story have been reported by IFAR (See *IFAR Journal*, Vol. 2, no. 3 and Vol. 1, no. 4; and *IFARreports*, June 1997 and October 1992), and now the story has concluded with the former Beverly Hills ophthalmologist sentenced in July to more than three years in prison. This follows his jury conviction two years ago on multiple counts of conspiracy, wire fraud, and money laundering stemming from his 1992 scheme to arrange the theft of art works from his home in order to collect the insurance money.

The paintings, Picasso's 1932 *Nude Before a Mirror* and Monet's 1882 *Customs Officer's Cabin at Pourville*, were hanging in Cooperman's Brentwood home. He, however, was strapped for money. He insured the two paintings for $12.5 million, although they were actually worth only $2.5 million. As proof of the higher valuation, he used a receipt from the Los Angeles County Museum, a receipt he got when he lent the works for an exhibition with inflated values on the loan form.

The paintings were then "stolen" by a friend to whom Cooperman had given his keys and the code to his burglar alarm. After the theft, the insurance companies began to suspect a fraud and balked at paying the $12.5 million. However, Cooperman sued them and actually won $17 million.

But Cooperman's accomplices proved unreliable and the entire caper began to unravel. The former girlfriend of one accomplice notified police. The authorities tracked down another accomplice, attorney James Tierney, the friend who took the paintings from Cooperman's home. He pleaded guilty and cooperated with authorities during the investigation. His secret tape recordings of conversations with Cooperman helped convict him. Tierney is now serving an eight-month prison term. After the trial, Cooperman himself cooperated with federal authorities in an undisclosed investigation and received a reduced sentence as a result. He received 37 months, but originally faced up to eight years. However, he was ordered by the court to pay restitution to the insurance companies. The exact amount will be determined at a hearing on October 22.

"As proof of the higher valuation, he used a receipt . . . he got when he lent the works for an exhibition with inflated values on the loan form."

—S.F.

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PROMINENT DEALER CHARGED WITH SELLING ILLEGAL EGYPTIAN ANTIQUITIES

The flow of antiquities from Egypt to other countries and Egyptian protests about such trade has triggered action by U.S. law enforcement authorities.

One result has been the indictment (July 16) of a prominent New York antiquities dealer, Frederick Schultz, on one count of conspiracy to receive and possess stolen property, namely "Egyptian antiquities that had been unlawfully removed from Egypt after 1983, each with a value of $5,000 and more."

The charge against Schultz—brought in Federal District Court by the U.S. Attorney following an investigation by the FBI—alleges that he knew the objects "to have been stolen, unlawfully converted and taken, in violation of Title 18, United States Code, Section 2315," otherwise known as the National Stolen Properties Act. If convicted, Schultz could get up to five years in prison and a fine of at least $250,000. He has denied the charges. His attorney will also file a motion for dismissal. A court conference is scheduled for September 13.

Schultz, who heads Frederick Schultz Ancient Art in Manhattan, is a former President of the National Association of Dealers in Ancient, Oriental and Primitive Art. The indictment alleges that from the early 1990s to approximately May1996, he and others knowingly "received, possessed, concealed, stored, bartered, sold and disposed of goods" that were taken from Egypt in violation of that country's 1983 patrimony law—Law 117 (which strengthened a 1951 Egyptian law), broadly defining antiquities and giving the government ownership of all antiquities found since 1983, essentially making "the possession, ownership, transfer or trade of antiquities" illegal.

Provisions were made in the law for antiquities owned before its enactment in 1983, and no restrictions were placed on antiquities that had left the country legally prior to 1983. In order to satisfy the 1983 cut-off, the indictment alleges, Schultz created false provenances for several of the objects.

Among the items Schultz purportedly obtained from his co-conspirator are:

- A fragmentary stone head of Amenhotep III, Eighteenth Dynasty (New Kingdom), c. 1400 BC, which Schultz is said to have sold for 490,000 British pounds
- A standing limestone statuette of a man, Sixth Dynasty, (Old Kingdom), c. 2100 BC, which Schultz allegedly tried to sell for $825,000

Neither sculpture is inscribed; and both are unpublished and previously unknown.

Although Schultz's co-conspirator is unnamed in the indictment, he has been identified as Jonathan Tokeley-Parry, a British dealer and antiquities restorer. In 1997, in a highly publicized trial, Tokeley-Parry was convicted of smuggling thousands of antiquities into Britain and was sentenced to six years in prison, although he was released after serving only three years. He was also sentenced, in absentia, to fifteen years hard labor in Egypt, but was not extradited from England. At Tokeley-Parry's trial, Frederick Schultz was cited as Tokeley-Parry's dealer in New York. The federal indictment against Schultz cites much correspondence between Schultz and the unnamed co-conspirator (Tokeley-Parry) as evidence of a scheme to conceal and sell the stolen Egyptian antiquities.

> "Prosecutors will have to prove that there was a violation of Egyptian law that could be understood by an American, and that the Egyptian law is clear and is admissible in a U.S. court."

The offenses cited in the indictment are criminal charges. Therefore, federal prosecutors will have to prove that there was a violation of Egyptian law that could be understood by an American, and that the Egyptian law is clear and is admissible in a U.S. court. The prosecution will also need to show that Schultz was aware that the items had left Egypt illegally and that he had not been misinformed about their origin.

The U.S. National Stolen Properties Act makes it illegal to import into the United States objects worth more than $5,000 that are known to be stolen. The definition of "stolen," however, has been debated. In the

case of some undocumented antiquities, the objects are considered stolen only because a foreign government claims legal title based on its declared ownership of *all* antiquities under its patrimony laws (e.g., the 1983 Egyptian Law). In recent years, the U.S. government appears to have accepted that the National Stolen Properties Act does incorporate concepts of property and ownership such as those contained in some foreign patrimony laws (cf. *United States v. McClain*, 545 F.2d 988, 994-97 (5th Cir. 1977)).

Egypt has scored several successes in recent months getting back important artifacts that left the country illegally. In April, the Metropolitan Museum returned a limestone relief of a goddess (12.5" x 19.4") dating from the reign of Pharaoh Seti I (c.1294–1279 BC) that came from a temple site in Memphis, near Giza. The work had been on loan from a private collection since 1996. When the museum learned that the panel had been looted from a 1948 excavation, it purchased it from the owner and presented it to the Egyptian Consulate in New York. The Consul-General accompanied the relief home to Egypt in August. Only a few days earlier, a granite sculpture of a woman's head, possibly that of Queen Nefertari, wife of Pharaoh Ramses II, was returned to Egypt from Britain. The work had been smuggled into Britain several years earlier disguised as a cheap souvenir.

—S.F.

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JOURNALIST HECTOR FELICIANO SUES ROSENBERG FAMILY FOR SHARE IN PROFITS FROM RESTITUTED ART

ROSENBERGS FILE MOTION FOR DISMISSAL

A journalist whose writings called attention to the vast art-looting activities of the Nazis in France during World War II has sued the heirs of one of those looted French-Jewish collections for money he believes is owed to him for helping them recover their works.

Claude Monet. *Waterlilies*. Oil on canvas, 1904. Restituted to the family of Paul Rosenberg from the Musée des beaux-arts, Caen, France.

The lawsuit was filed in New York Supreme Court in May by Hector Feliciano against the family of Paul Rosenberg, a Parisian art dealer and collector. Feliciano's popular 1995 book *The Lost Museum*[1] helped focus attention on the plundering of art during the German occupation of France. The action brought by Feliciano hinges on the legal definition of a "contract" and the enforceability of an implied verbal agreement. It also raises questions about the line between scholarly research and research for profit. Not incidentally, it also draws attention to the potential enormous sums of money involved in the restitution of art looted during the Holocaust.

THE COMPLAINT

Feliciano charges that he worked with the Rosenberg family over a period of several years to determine which of the works looted from their pre-war collection were unrestituted and that he helped them recover two of them:

- Henri Matisse's *Odalisque,* also known as "Oriental Woman Seated on a Floor," recovered from the Seattle Art Museum in 1999, and, soon after, sold, according to Feliciano, for $8-10 million to collector Steve Wynn (who later sold it to an undisclosed purchaser).

- Claude Monet's *Waterlilies,* recovered from a museum in Caen, France and, according to Feliciano, identified as a result of his research while it was on temporary loan to the Boston Museum of Fine Arts in 1998. The Rosenbergs sold this painting to a private collector for an estimated $20-25 million.

Feliciano states that he also helped the Rosenbergs locate two other works, not yet returned:

- Ferdinand Léger's *Woman in Red and Green,* currently in the Pompidou Center in Paris and, according to Feliciano, located

1. Hector Feliciano, *The Lost Museum: The Nazi Conspiracy to Steal the World's Greatest Works of Art* (New York, 1997), originally published in French as *Musée disparu* (Paris, 1995).

there in 1998 as a result of his research. He estimates the painting's value at $10-12 million.
- an unidentified Pierre Bonnard painting discovered while in a 1999 Sotheby's auction and worth an estimated $1-2 million.

The suit seeks $6.825 million from the Rosenberg heirs, which amounts to 17.5% of the $39 million that Feliciano estimates will be or has been received from the four paintings identified thus far with his help. The 17.5% is the mid way between the 10-25% that Feliciano says is the standard art recovery fee. In addition, Feliciano is demanding 17.5% of "any and all future" recoveries that the Rosenbergs will make as a result of his research.

"According to Feliciano, Mrs. Rosenberg told him: 'I will see to it that you are rewarded for your work.'"

Feliciano's claim is based on what he says is a verbal agreement made by Mrs. Rosenberg to him on several occasions promising to compensate him for his work in helping to track down the family's art. According to Feliciano, Mrs. Rosenberg told him: "I will see to it that you are rewarded for your work" and that she said that he would "receive a fee" in connection with any of the Rosenberg's stolen art he helped her to recover. He admits, however, that "no exact monetary number was placed on the amount of the reward," nor was the promise made in writing.

Feliciano's suit states that he spent thousands of hours doing research for the Rosenbergs. It was he who compiled a list of the 67 works then still missing from their collection. Moreover, he asserts, by the time he got involved, the family had abandoned its search and had no idea what works were still outstanding.

ROSENBERG RESPONSE

For their part, the Rosenbergs deny that they promised any specific reward, or that there was any oral contract, or that Feliciano was directly responsible for recovering their work. Their Memorandum filed on August 3 in support of their motion to dismiss notes that:

- the thousands of hours that Feliciano claims to have spent for the Rosenbergs were in fact spent on the research for *The Lost Museum*, which included a chapter on the Rosenbergs;
- there was no oral contract to pay him a specified amount;
- for the work he did do on behalf of the Rosenbergs in their suit against the Seattle Art Museum, he was paid $8,000 as an "expert witness" (which was half of what Feliciano billed);
- had there been an agreement to pay him 10-25% of the recoveries, he would have been obligated to make known his personal interest in the outcome of the Seattle Art Museum suit;
- the Statue of Frauds bars enforcement of oral agreements that cannot be performed within one year;
- Feliciano's claims are "vague assertions, which make no reference to essential details such as the amount of [Feliciano's] alleged compensation, the duration of the agreement, or the nature of the work to be performed."

While the Rosenbergs' motion acknowledges that Feliciano played a role in their recovery of the Matisse *Odalisque* in Seattle, for which he was specifically paid, it questions what "particular acts" he took in the recovery of the Monet painting.

Many others in the art world have also noted that the Feliciano lawsuit seems to ignore the complex collaborative process frequently involved in the researching and recovering of stolen art. For example, *The New York Times* (July 11, 2001) cited the role that Sarah Jackson of The Art Loss Register played in identifying and locating both the Monet *Waterlilies* in the museum in Caen and the Bonnard painting while it was on auction at Sotheby's. Jonathan Petropoulos, author of *Art as Politics in the Third Reich*, also played a role in the Monet recovery. In the case of the Matisse *Odalisque*, the grandson of the Bloedels, the family who donated that painting to the museum, also played a role in the recovery. Indeed, IFAR, which has been involved for more than 25 years in stolen art, knows more than most how complicated and collaborative the recovery process often is.

Whatever the outcome of the suit, the grievance will likely comprise part of the talk that Feliciano is scheduled to give in February 2002 at the annual College Art Association Convention. In a session entitled "Ethics in the Art World," Feliciano will speak on: "Writing *The Lost Museum* and Dealing with its Afterlife."

—S.F.

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TWICE-STOLEN WAR LOOT RETURNS HOME TO BREMEN

U.S. CUSTOMS AND THE U.S. ATTORNEY'S OFFICE SCORE A SUCCESS

The odyssey of the stolen art works from the Bremen Kunsthalle is over.

Figure 1. U.S. Treasury Secretary, Paul H. O'Neill (seated left), returning a stolen Dürer drawing to the German Ambassador.

A dozen valuable works on paper stolen from the Bremen Kunsthalle in the aftermath of WWII returned home with fanfare in July, thus ending the strange travels that took them to Baku, Azerbaijan; Tokyo, Japan; and Brooklyn, New York, and involved a cast of characters unusual even for an adventure of this kind.

"Secretary O'Neill underscored . . . the U.S. commitment to do all it could to return stolen treasures smuggled into the U.S. to their rightful owners 'and to bring any wrongdoers to justice'."

In a ceremony marking the occasion, U.S. Treasury Secretary, Paul H. O'Neill (whose jurisdiction includes the Customs Service), returned the works to the German Ambassador to the U.S., Dr. Wolfgang Ischinger, in the presence of the Director of the Kunsthalle (Fig. 1). Also present were the heads of two government agencies that played lead roles in the recovery: U.S. Customs and the U.S. Attorney's Office, Southern District of New York, which aggressively prosecuted the case. Secretary O'Neill underscored the significance of the occasion, as well as the U.S. commitment to do all it could to return stolen treasures smuggled into the U.S. to their rightful owners "and to bring any wrongdoers to justice."

The returned artworks were outstanding. They included two rare drawings by Albrecht Dürer, including *The Women's Bathhouse*, an important transitional work by the Northern Renaissance master worth approximately $10 million (Fig. 2), and a Rembrandt drawing of a *Standing Woman with Raised Hands*, said to be his wife Saskia (Fig. 3).

As reported previously by IFAR (see *IFAR Journal*, Vol. 3, no. 2, and *IFARreports*, October 1994 and October 1997), the extraordinary saga began in 1943, when some 50 paintings, 1,715 drawings, and 3,000 prints in the collection of the Bremen Kunsthalle were moved for safekeeping to Karnzow Castle, near Berlin. At the end of the war, the works were looted by Soviet troops occupying the castle. The works then dropped out of sight and for more than forty years were presumed to be lost.

Then some of the works turned up in 1989 in Moscow. Others, including the twelve works just returned, were discovered in 1993 in the National Fine Arts Museum of Baku, Azerbaijan in the former Soviet Union. Before they could be returned to Bremen, however, they were stolen again, along with approximately 180 works from the Baku Museum's own collection. However, the Baku collection and the twelve Bremen works were recovered in an investigation by U.S. authorities. The Baku works were returned a few weeks earlier.

Before the Bremen drawings were recovered, the scheme to sell them took on, in the words of the U.S. prosecution, "international proportions,"

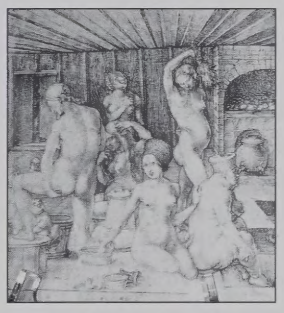

Figure 2 (above). Albrecht Dürer. *The Women's Bathhouse*, c. 1494. Pen in black ink on paper. 23.2 x 22.9 cm.

Figure 3 (below). Rembrandt (Harmensz) van Rijn. *Woman Standing with Raised Hands* (Saskia?). Pen in brown ink, wash, and gouache on paper. 21.1 x 13.5 cm.

with conspiratorial meetings in Istanbul, Tokyo, Bremen, and New York. Three culprits were pinpointed. Natavan Aleskerova of Azerbaijan was convicted of conspiracy and also possession and concealment of stolen property. She was sentenced to eleven months in prison. Assistant U.S. Attorney, Alexander Shapiro, who prosecuted the case, told IFAR that she has served her term but she is appealing. (Presumably, this is to avoid being deported.)

Of Aleskerova's two accomplices, one is dead; the other, her husband Aydyn Ali Ibragimov, is a fugitive. The dead man, a Japanese businessman named Masatsugu Koga, was a friend of Ibragimov. He died of complications from kidney disease before the case came to trial. It was to pay for a kidney transplant that Koga supposedly got involved in the conspiracy in the first place. The scheme unraveled when Koga tried to negotiate a sale of the drawings back to the Bremen Museum for $6 million. The museum notified U.S. Customs, and an undercover Customs agent seized the works, which had been hidden for more than a year in a closet in Aleskerova's apartment on Ocean Parkway in Brooklyn, in the midst of a large Russian emigré community.

For all their travels, the drawings were returned to Germany in remarkably good condition. Only one, not identified, was said to have a "very slight damage." The works will be the focus of a major exhibition in Bremen starting September 11, 2001.

OTHER WORLD WAR II-RELATED RECOVERIES BY U.S. CUSTOMS

The return of the Bremen drawings is not the only recent success by U.S. Customs in connection with World War II-era looted art. Last December, Customs returned a rare 16th-century painting of Jesus by the Venetian artist, Jacopo de' Barbari (Fig. 4) to the Kunstsammlung Museum in Weimar, Germany. The small oil on panel was one of thirteen works looted by American soldiers in 1945 from Schwarzburg Castle where it had been hidden by the Weimar Museum for safekeeping.

Figure 5. Caspar David Friedrich. *Landscape with Rainbow*. Oil on canvas. 59 cm x 85.5 cm. Looted 1945. Not yet returned to the Weimar Museum.

It was recovered by U.S. Customs as a result of a "sting" operation.

The work first resurfaced in 1972, when a parishioner donated it to the pastor of a Catholic Church in Queens, New York. The priest, in turn, gave it to a nun, who also served as the parish art teacher. Neither recognized its importance. The nun didn't even like it and covered the work with another. In 1998, she brought the painting, covered, to Frank J. Vaccaro, a restorer on Long Island, to repair the frame. Vaccaro, recognizing the significance of the work, repaired the frame but returned it to the nun without the painting. He researched the work, then contacted the Weimar Museum, and offered to return it for $100,000, a request that amounted to extortion. However, the museum contacted U.S. Customs, and Senior Special Agent Bonnie Goldblatt, posing as a museum representative, seized the painting. Criminal charges against Vaccaro were considered but not pursued.

Of the thirteen Weimar works looted from the castle in 1945, only three others have been returned. The first two, Albrecht Dürer's *Portraits of Hans and Felicitas Tücher*, figured in one of the landmark ownership lawsuits concerning World War II looted art, *Kunstsammlungen zu Weimar v. Elicofon*, which dragged on for fifteen years (1966–81). The paintings were

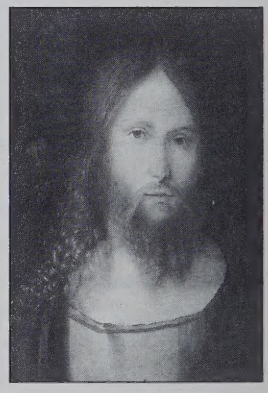

Figure 4 (top). Jacopo de' Barbari. *Bust of Christ*, c. 1503. Oil on panel. 31 x 35 cm. Returned to Weimar.

Figure 6 (bottom). Lucas Cranach the Elder. *Venus and Cupid*, 1530. Oil on panel. 50 x 35 cm. Looted 1945. Not yet returned to the Weimar Museum.

returned to Weimar in 1982. A third painting, by Johann Tischbein, was returned in 1997.

Among the remaining Weimar works are Caspar David Friedrich's *Landscape with Rainbow* (Fig. 5) and Lucas Cranach the Elder's *Venus with Cupid* (Fig. 6).

NEW U.S. CUSTOMS UNIT

Until recently, Senior Special Agent Goldblatt was the only full-time U.S. Customs Agent in New York assigned to art cases. But in December 2000, the agency announced the creation of a new seven-person Art Recovery Team. The Team is based in New York because, to paraphrase Willie Sutton, "that's where the art is," as former Customs Commissioner Raymond Kelly noted when he announced the new unit. Senior Special Agent Goldblatt is part of the unit, which will coordinate with airport customs inspectors, import specialists, and attorneys specializing in art fraud in an intensive effort to crack down on illicit art operations. The Team will maintain a Customs art database, which will service Customs offices nationwide.

—S.F.

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FIRST PAINTING FROM FAMED GOUDSTIKKER COLLECTION RETURNED TO FAMILY

Of the more than 1,000 works looted by the Nazis from the renowned Dutch Goudstikker collection, one small painting was returned in June. *The Temptation of St. Anthony* by Jan de Cock was presented to Goudstikker's daughter-in-law, Marei von Saher, his only surviving heir. It is the first work from the collection to be recovered by the family.

When Jacques Goudstikker fled Holland as Nazi troops invaded in 1940, he left his enormous collection of Old Masters behind. After the war, some of those works—approximately 250—were returned by the allies to the Dutch government. Those works are now in the Dutch National Collection and are the subject of a long-running ownership dispute with the Goudstikker family.

The Jan de Cock painting, a small oil on panel dating from c.1522, was located when it came up for auction at Christie's New York last January. It had an estimated price of $15,000-20,000. A routine Christie's check with The Art Loss Register database revealed its problematic World War II history. The work was pulled from the sale, and the consignors, the estate of Hertha Katz, were contacted. They decided to return the work to the Goudstikker family. Litigation was not discussed. The Katz family had purchased the painting in New York in 1958. The painting came with post-war certificates of authenticity from two noted authorities, Max Friedländer and Ernst Buchner, but apparently there was no mention of its looted status.

Marei von Saher, Goudstikker heir, receiving looted *Temptation of St Anthony* from Stephen Lash, Chairman of Christie's.

The painting was presented to Mrs. von Saher by Stephen S. Lash, Chairman of Christie's. She called the return "priceless." I can't believe, she added, "that it's in our hands finally."

—S.F.

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U.S. Museums to Provide Expanded Information About Objects Transferred in Europe During the Nazi Era

STEPHEN E. WEIL*

For museums in the United States, the 1994 publication of Lynn Nicholas' *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War* came as something of a bombshell. It was the first time that staff members and trustees had truly to confront the painful possibility that some of their institutions might have unwittingly collected objects that had been looted by the Nazis and their collaborators or otherwise unlawfully transferred in continental Europe between 1932 and 1946 and never subsequently restituted. In the years since, that possibility has evolved into a certainty. Among the collections in which such objects have now been found are those of the National Gallery of Art, The Art Institute of Chicago, the Seattle Art Museum, the Denver Art Museum and the North Carolina Museum of Art. (Figs. 1–5) With each new discovery, collecting institutions have come under increasing pressure from both within and beyond the museum community to identify any objects that might possibly be problematic and to provide detailed information about such objects to potential claimants. To date, their efforts have evolved through three roughly distinct phases.

Figure 1. *Still Life with Fruit and Game*, c.1615/20. Frans Snyders. Oil on canvas. Donated in 1990 to the National Gallery of Art, Washington, D.C. Returned by the museum in 2000 to the family of holocaust victims who claimed it after seeing it posted on the museum's Web site.

Figure 2. *Bust of a Youth*. Francesco Mochi (formerly attrib. to Bernini). Art Institute of Chicago. Sculpture figured in a June 2000 settlement between the museum and heirs of a Jewish collector whose works were auctioned by the French government in 1941 during the German occupation.

Figure 3. *Odalisque*, Henri Matisse, 1928. Oil on canvas. Returned by the Seattle Art Museum in 1999 to heirs of Paul Rosenberg. Currently, private collection.

In the initial phase, museums—as might be anticipated—were primarily reactive. If information was sought about

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Figure 4 (left). *The Letter*, School of Gerard ter Borch. Oil on canvas. Formerly coll. Denver Art Museum. Returned to the family of Holocaust victims in February 2001.

Figure 5 (right). *Madonna and Child in a Landscape*. Lucas Cranach the Elder. Oil on panel. Acquired by the North Carolina Museum of Art as the partial gift of Cornelia Hainisch and Marianne Hainisch in tribute to their great-uncle Philipp von Gomperz, and as a partial purchase with funds from the State of North Carolina and various donors, by exchange. The painting, seized by the Nazis in 1940, figured in an ownership dispute between the heirs of Phillipp von Gomperz and the North Carolina Museum. The museum restituted the painting and then repurchased it.

a specific object in its collection, then a museum could be expected to provide that information and to undertake whatever additional research might be necessary. In general, however, the burden of initiating such inquiries remained with claimants. By the late 1990s that situation began to reverse as a number of the larger art museums moved to a second and more pro-active phase. Without following any uniform practice, they began to use their Web sites to post object and provenance information for possibly problematic works in their collections. In the case of some museums, such information was furnished for a relatively large group of works regardless of whether or not there was a credible provenance covering the critical years. In others cases, information was only provided for those works in the collection for which there was either a gap in the ownership record for that period or where that record included the names of dealers or others suspected of having trafficked in Nazi-stolen art. Although several observers expressed concern that calling attention to such gaps in provenance might serve as an invitation to fraudulent claims, thus far that has not appeared to be a problem.

Now, as the result of an agreement reached in October, 2000 between the American Association of Museums (AAM), the Association of Art Museum Directors (AAMD) and the Presidential Advisory Commission on Holocaust Assets in the United States (PCHA), the museum community will be moving toward a third—and still more vigorously pro-active—phase in this ongoing effort to provide information to potential claimants. The essence of the agreement between the two museum organizations and the PCHA is embodied in a set of recommended procedures that the AAM published in May, 2001. Pursuant to these procedures, museums will be encouraged to take a more systematic and inclusive approach to this problem by providing access on line to whatever object and provenance information they have available for *all* objects that fall within a specifically defined class.

NEW MUSEUM PROCEDURES

These new procedures define that class to include every object in a museum's collection that meets all four of the following criteria:

1. that it was acquired by the museum after 1932,
2. that it was created before 1946,
3. that it underwent a change of ownership between 1932 and 1946, and
4. that it either was or might reasonably be thought to have been in continental Europe between 1932 and 1946.

"... the museum community will be moving toward a third—and still more vigorously pro-active—phase in this ongoing effort to provide information to potential claimants."

If the museum lacks information about either or both of the third and fourth of these criteria, then an object will be considered as falling or not falling into the defined class on the basis of the first two criteria alone. For both historical and practical reasons—i.e., considering the types of objects most likely to have been stolen, and also considering which objects might most likely be identified with sufficient certainty to permit their recovery—AAM, AAMD and the PCHA agreed that museums should initially focus their resources on researching and posting information about European paintings and Judaica.[1]

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1. In the AAM's recommended procedures, "Judaica" is defined as the "material culture of the Jewish people" including ceremonial objects for communal and domestic uses as well as historical artifacts relating to important Jewish personalities, momentous events and significant communal activities. It may also include literature relating to Jews and Judaism and material of everyday life that expresses a uniquely Jewish identity.

CATEGORIES OF OBJECT AND PROVENANCE INFORMATION

CATEGORY	COMMENTS
Artist/Maker	To include artists' names, alternate names, and previous attributions.
Nationality of Artist/Maker	-----
Life Dates of Artist/Maker	-----
Place or Culture of Object	Only if artist unknown.
Object Title or Name	To include alternate titles.
Date of Work	To include approximate date, if specific date is unknown.
Medium/Materials	-----
Measurements	-----
Date of Acquisition	-----
Accession Number	-----
Object Type	Painting, sculpture, decorative arts, etc.
Subject Type	Landscape, portrait, mythological subject, historical religious, genre, Judaica, etc.
Signature and Marks (obverse)	To include signatures, inscriptions, and marks; for paintings, what appears on the front.
Labels and Marks (reverse, frame, mount, etc.)	To describe marks and labels (prior to 1960) on the reverse of an object (including frame, mount, etc.). Indicate if images are available.
Description	To contain description of object (its content, subject, etc.). Museums should make this a priority.
Provenance	To contain, at the minimum, known owners, dates of ownership, places of ownership, method of transfer (sale, gift, descent, etc.). To include, if known, lot numbers, sale prices, buyers, etc. To include information on unlawful appropriation during the Nazi era and subsequent restitution. Museums should ensure that provenance information is understandable and organized chronologically.
Exhibition History	-----
Bibliographic History	-----
Other Relevant Information	To contain anything about the object that would be useful in Identifying it for this purpose. If the object fits the definition of Judaica contained in this document, so state.
Image	An image is key to identifying an object. Museums should make every effort to include an image with their records.

Figure 6. Minimum essential categories of object and provenance information recommended in the new AAM procedures.

Other collection categories (sculpture, drawings, prints, etc.) are to be researched and information concerning them posted in a similar fashion as resources allow.

Included in the AAM's recommended procedures is a chart (Fig. 6) detailing twenty categories (nineteen, actually, since one is in the alternative) of object and provenance information considered to be essential in enabling potential claimants to identify specific objects that may have been expropriated from them or their families. While any additional information that a museum can supply to such claimants might assist the process of discovery, information in these categories was considered to be the minimum starting point for facilitating a search.

Several categories of the object information detailed on this chart are directly related to the particular situation of potential claimants. Previous attributions were, for example, included in the "artist/maker" category because contemporary scholarship may today point to a different author than that to whom a work of art was attributed at the time of its theft. Alternate titles are solicited for a similar reason. The request for a description of objects is based on the actual experience of those already dealing with Nazi-related claims. In many instances, claimants appear more clearly able to describe a specific work in terms of what it depicts (a horse in front of a windmill, a woman kneeling by the side of a child's bed) than by its authorship or date or country of origin.

In the initial discussions between AAM, AAMD and the PCHA, it was contemplated that the object and provenance information to be provided by individual museums could be aggregated into a single searchable database.[2] In formulating the AAM's recommended procedures, however, this approach turned out to be impractical. Beyond issues of cost and delay—both of which would have been considerably greater than the parties originally contemplated—a number of museums expressed a strong preference that whatever information they made available should be provided through their own Web sites where they would be able to introduce themselves properly, explain how their records were kept and reference any institutional policies that might be applicable. For the same reason, they were reluctant to accept any arrangement that would operate through "deep links" directly into their data. As the representative of one museum explained, his institution was perfectly ready to furnish the specified information but was nevertheless insistent that interested parties must first come through its "front door." Other museums, while raising no quarrel with the specified categories of information, were nevertheless adamant that they still be able to organize that information in accordance with their own institutional formats.

INTERNET PORTAL

As an alternative to this single searchable database, it was agreed earlier this year that—subject to its receipt of funding—the AAM would instead establish a search tool to be called "the Nazi-era Provenance Internet Portal." AAM has received a three-year challenge grant of $150,000 from the Commission for Art Recovery of the World Jewish Congress and intends to have the Portal fully operational within four months after securing a pledge for the balance of the first year's expenses. AAM is optimistic that that will take place in early 2002. Through this Portal, potential claimants will

2. *Plunder and Restitution: The U.S. and Holocaust Victims' Assets*, the findings and recommendations issued by the PCHA in December, 2000, refers to a "searchable central registry of European paintings and Judaica . . . [that] will allow interested parties to access the pool of available information from one Internet site."

"As an alternative to [a] single searchable database, it was agreed that . . . the AAM would instead establish a search tool to be called the Nazi-era Provenance Internet Portal."

be able to retrieve object and provenance information for objects that meet the criteria described earlier (i.e., that such objects were acquired after 1932, created before 1946, underwent a change of ownership between those dates, and were or may reasonably be thought to have been in continental Europe between those dates) in one of two ways.

When such objects are in the collections of museums that themselves maintain Web sites containing collection information, the AAM Portal will identify those museums and provide direct links to their Web sites where the research can then be continued. When such objects are in the collections of museums that do *not* themselves maintain Web sites containing collection information, a different procedure will apply. Museums in this second group will be asked to supply the relevant information about each such object to the AAM Portal in the form of an Adobe® Portable Document Format (PDF) file. Potential claimants will then be linked through the AAM Portal to each such relevant PDF file. The PDF file will also advise the searcher how best to make contact with the museum for additional information.

Thus, for example, a person seeking to locate an oil painting by the artist Jules Pascin (died 1930) that she knows was looted by the Nazis from her family's apartment in Paris could begin by consulting the AAM Portal. Assuming full cooperation within the museum community, she would then be able to identify every museum in the United States that had in its collection any paintings by Pascin that it had acquired after 1932, that had changed owners between 1932 and 1946 and that had been or may reasonably be thought to have been in continental Europe between those dates. In some instances, she would be linked directly to a series of museum Web sites where she could obtain more detailed information about each such painting. In others, the Portal would link her to one or more PDF files containing similar information.

In connection with the Portal, AAM plans to use an enhanced search tool developed by the Getty Research Institute based on the Union List of Artist Names®. This tool is intended to increase the precision and recall of searches made on the artist's name by accommodating various alternate spellings and by making the searcher aware of related artists and/or artists who may share the same last name.

Note should be taken that these new recommended procedures are solely concerned with providing online accessibility to information about objects now held in museum collections. As Helen Wechsler, the AAM's Director of International and Ethics Programs, has tersely described them, they are about "discovery, not recovery." The thornier issue of *claims* against museums was addressed by both AAM and AAMD in documents issued several years ago—in the case of AAM, its *Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era,* first issued in November, 1999 and amended this past April.

". . . These new recommended procedures are solely concerned with providing online accessibility to information . . . The thornier issue of *claims* against museums was addressed by both AAM and AAMD in documents issued several years ago . . ."

These *AAM Recommended Procedures for Providing Information to the Public about Objects Transferred in Europe during the Nazi Era* were developed with the assistance of a task force of museum workers and other experts that first met in Washington in December, 2000 and continued to refine its recommendations to AAM until early May of this year. With the conclusion of the task force's work, the future oversight of the Portal and continuing review of the recommended procedures will now be entrusted to an independent commission to be appointed by AAM. Those wishing to see the full text of these procedures and/or the AAM'S earlier *Guidelines* can find them on the AAM Web site at www.aam-us.org.

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Thirty Years of the Rembrandt Research Project:

The Tension Between Science and Connoisseurship in Authenticating Art

ERNST VAN DE WETERING*

Prof. Ernst van de Wetering, *IFAR Evening*, February 20, 2001.

EDITOR'S NOTE: *At an* IFAR Evening *in February 2001, Ernst van de Wetering, Chairman of the Rembrandt Research Project (RRP) in Amsterdam, gave his first talk in the U. S. in more than 10 years. To a packed audience at The Frick Collection, Professor van de Wetering provided an overview of thirty years of the RRP and advance word on some of its conclusions. The talk was followed by a reception in the Garden Court. This article expands on the IFAR talk and includes material that will be published in the next two volumes of* A Corpus of Rembrandt Paintings.

INTRODUCTION

The Rembrandt Research Project (RRP) started in 1968 (Fig. 1). Its aim was to write a comprehensive catalogue of Rembrandt's paintings and especially to free his oeuvre of the accretions that were thought to have disfigured the image of Rembrandt the painter. Thus far it has published three volumes of a projected multi-volume publication, *A Corpus of Rembrandt Paintings* (from now on to be called *Corpus*), 1982, 1986 and 1989.[1]

When the greater part of the RRP team went into retirement after the publication of Volume III, an extensive reconsideration of the aims and methods of the RRP was undertaken.[2] This resulted in abandoning the strictly chronological order of cataloguing followed in the first three volumes. It was replaced by a presentation of the catalogue texts according to types of paintings: self-portraits; small-figured history painting and landscapes; life-size figured history paintings; portraits; "tronies" (single heads that are not considered to be portraits, but have other meanings and functions). Within these categories the paintings are dealt with chronologically. Also the organizational format was revised to address methodological problems encountered in the first three volumes. The most important change was that the so-called A-B-C (accepted-uncertain-not accepted) organizational system, in which inauthentic works were relegated to a separate section, was abandoned. In its stead, all paintings, whether "right" or "wrong" are discussed in context of their respective categories and within their chronological sequence. We found it useful to deal with prototypes and studio derivatives once considered to be by Rembrandt in relation to each other. This change is also meant to express our conviction that researchers like us should not be considered "authorities," but rather providers of information, arguments, and sometimes personal opinions as to the (non) autograph nature of certain paintings. This change also underscores our conviction that absolute certainty can only rarely be reached. Moreover, the *Corpus* was never primarily intended to enable museums to write wall labels with definitive attributions, nor to provide financial safety for art investors or dealers, nor to give clues as to the value of property of those involved in the partition of an estate.

"The . . . aim was to write a comprehensive catalogue of Rembrandt's paintings and especially to free his oeuvre of the accretions . . . "

* Ernst van de Wetering is Professor of Art History, University of Amsterdam, and, since 1992, Chairman of the Rembrandt Research Project.

1. J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering, *A Corpus of Rembrandt Paintings*, The Hague/Boston/London, vol. I - III, 1982, 1986, 1989.

2. J. Bruyn, B. Haak, S.H. Levie & P.J.J. van Thiel, (Letter to the editor) "The Rembrandt Research Project" in *The Burlington Magazine*, April 1993, p. 279; E. van de Wetering, (Letter to the editor) "The Rembrandt Research Project" in: *The Burlington Magazine*, Nov. 1993, pp. 764-765; E. van de Wetering & P. Broekhoff, "New directions in the Rembrandt Research Project, Part I. The 1642 self-portrait in the Royal Collection," in: *The Burlington Magazine*, March 1996, pp. 174-180.

"... researchers like us should not be considered 'authorities,' but rather providers of information, arguments, and sometimes personal opinions as to the (non) autograph nature of certain paintings."

At present the next two volumes of the *Corpus* are about to appear, Volume IV in May 2002 and Volume V soon after. Volume IV is devoted to Rembrandt's self-portraits (including a recapitulation of those self-portraits that had already been dealt with in the first three volumes and new discoveries of early self-portraits); Volume V will deal

Figure 1. The team of the Rembrandt Research Project around 1976. From left to right, Prof. Jan G. van Gelder († 1980), Dr. Simon Levie, Bob Haak, Ernst van de Wetering, Prof. Josua Bruyn, Dr. Pieter J. J. van Thiel. Behind Prof. van Gelder, Lideke Peese Binkhorst is seated.

with the "small-scale" history paintings and landscapes from 1642–69, with recapitulations of earlier works where necessary. This means that after Volume V a substantial group of paintings (the large-scale history paintings, the

"... absolute certainty can only rarely be reached."

portraits, and the so-called "tronies" from the period 1642–69) still will have to be dealt with. Many of the texts on those paintings are in an advanced stage. The RRP has also been involved in a number of exhibitions that were seen as opportunities to explore certain subthemes.[3]

From the outset there were hopes that the use of scientific methods would provide more objective criteria for the attribution or de-attribution of the paintings than were previously used. Whereas initially there was a strong suspicion that among the doubtful attributions there were a substantial number of later pastiches and fakes,[4] it was thanks to results of dendrochronological investigations that we learned in the course of the 1970s that doubtful paintings in all cases were from Rembrandt's time and most likely from his workshop. This first highly significant result of the scientific investigations was later confirmed by the study of canvases and grounds. These insights added to a tendency of the RRP to shift the methodological emphasis more and more to connoisseurship, as it was not expected that Rembrandt's own works and those of other painters from his workshop could be distinguished from each other through scientific methods. Nevertheless, collecting of scientific data continued primarily via X-rays, dendrochronology, canvas research, and the investigations of grounds, as we believed that only these investigations could be carried out on the scale necessary to eventually gain statistically relevant results. The following summary of my lecture for IFAR, based on

"... we learned ... that doubtful paintings in all cases were from Rembrandt's time and most likely from his workshop."

fragments of an essay and catalogue texts that will appear in the forthcoming Volumes IV and V of *A Corpus*, will demonstrate that this was a sensible decision.

REMBRANDT SELF–PORTRAITS: STUTTGART

A self-portrait is autograph by definition—except when we are dealing with copies, of which many were made in Rembrandt's time and subsequently. The RRP was puzzled by the fact that there seemed to be a number of self-portraits that for varying reasons may well have been painted in Rembrandt's studio, but that—given their style

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3. Exhibitions: "Rembrandt: The master and his workshop," Berlin/Amsterdam/London, Sept. 1991-May 1992; "Rembrandt. A genius and his impact," Melbourne/Canberra, Oct. 1997–Feb. 1998; "Rembrandt by himself," London/Amsterdam, June 1999–January 2000; "Caravaggio, La Tour, Rembrandt, Zurbarán. La luce del Vero," Bergamo, Sept.-Dec. 2000; "The mystery of the young Rembrandt," Kassel/Amsterdam, Nov. 2001–May 2002.

4. J. Bruyn, "Problems of attribution," in *Rembrandt after 300 years: A symposium—Rembrandt and his followers, October 22–24, 1969*, The Art Institute of Chicago, Chicago, 1973, p. 36.

Figure 2. "Self-portrait of Rembrandt," by a painter in Rembrandt's studio.Oil on canvas, 68 x 56.5 cm. Staatsgalerie, Stuttgart.

Figure 2A. Detail of face.

and quality—were extremely hard to accept as autograph Rembrandts, and—given the genesis of these paintings—could not be considered to be copies. One of these paintings was the self-portrait that was bought in 1962 by the Staatsgalerie in Stuttgart (Fig. 2).

Rarely have discussions about a painting's authenticity engendered such controversy as in the case of this work. Rembrandt specialists from various countries were involved, but the political debate was confined to Baden Württemberg, the German *Land* that had made available what was then an astronomical sum to the Stuttgart museum for the purchase of the painting. When shortly after its acquisition in 1962 it was flatly asserted in the press that the work was a fake, the *Land* government demanded laboratory tests. This was the first time in the history of Rembrandt research that scientific examination was to play a major role in determining authenticity. It was not until 30 years later, in 1992, that the Belgian art historian R. H. Marijnissen provided the first overview and analysis of the affair.[5] In what follows, I gratefully acknowledge drawing on Marijnissen's information.

The case became a political scandal due to the fact that the former director of the Netherlands Institute of Art History (RKD), Hans Schneider, and the Brussels museum curator Leo Van Puyvelde had already stated in 1936 (and confirmed in a letter of 4 November 1961) that the work was a "modern imitation." However, the staff of the Stuttgart museum omitted this information in their recommendation to the Minister of Culture, who was responsible for approving the purchase. They had not raised this point because the examination of paint samples and X-radiographs carried out at their request by the Doerner Institute in Munich and the Institut für Technologie der Malerei in Stuttgart prior to their efforts to raise the funds for the purchase had produced results which in their view made it impossible for the painting to be a 19th-century or modern imitation. Among the materials used in the painting, the Doerner Institute had found none indicating an origin after the 17th century.[6] Kurt Wehlte, then Director of the Institut für Technologie der Malerei in Stuttgart, who had studied the X-ray image, was convinced that it could not be a modern canvas and had even established that the weave closely resembled that of Rembrandt's *Jacob Wrestling with the Angel* in Berlin. He had also pointed out that the nature of the damage to the paint layer was consistent with that due to the ageing that may occur with 17th-century paintings.[7]

When Schneider and Van Puyvelde examined the painting, it was in its location at that time, a castle on Mallorca; it had not previously been published, but it was known that the owner wanted to sell it. Only later did it become clear that they had seen it in a substantially overpainted condition. The London restorer Hahn, who worked on it in 1960 for the dealer Speelman, stated that: "Certain flaking had previously taken place (Fig. 3) and this had been stopped and crudely restored or painted out with a bituminous paint which had cracked accordingly." Hahn added: "I can guarantee that this painting is of the 17th century and in my opinion an authentic self-portrait by Rembrandt."[8]

The person who claimed that the painting was false and immediately announced this to the press—after most of the overpainting had been removed and it had been acquired by the Stuttgart Museum—was the suspect Hungarian "painting specialist" Martin Porkay.[9] The effect of Porkay's verdict no doubt had to do with the fact that the echoes of the Van Meegeren affair had not entirely faded. So it was hardly surprising that Paul Coremans, the

5. R.H. Marijnissen, "Het Stuttgarts vermeend zelfportret van Rembrandt. Archivalia van een wetenschappelijk onderzoek," *Academiae Analecta. Mededelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Klasse der Schone Kunsten*, 52 (1992) 1, pp. 1-18.

6. Ibid., p. 4 notes 5 and 6.

7. Ibid., p. 4 note 12: "Die Art der mit erheblichen Zeitabständen zu datierenden Verletzungen bietet eine ziemlich sichere Gewähr dafür, dass es sich um ein Gemälde eines betrachtlichen Alters handelt."

director of the laboratory in Brussels, the Institut Royal du Patrimoine Artistique (IRPA), which had proved that *Christ at Emmaus* was a Vermeer-fake by the Dutch painter Han van Meegeren, was asked to take a leading role in the investigation of the Stuttgart painting. The German laboratories which had advised the staff of the Staatsgalerie at the time of the acquisition were again involved. As a foreigner, however, Coremans was seen as neutral, and he played the main part in the investigation, which accordingly took place largely at the IRPA. The principal question to be answered was whether or not the painting was a modern imitation, as claimed by Schneider and Van Puyvelde and later Porkay.

At that time (1962), there was hardly any reference material on the technical aspects of Rembrandt's paintings with which to evaluate the results obtained. The Rembrandt Research Project had not yet been established. The only existing material was X-radiographs and a limited number of results from the micro chemical analysis of pigments. But now, as a result of the investigation into the Stuttgart painting, attention would focus on the composition of the ground. IRPA's examination showed that the main constituents in the Stuttgart painting were quartz and kaolin. This type of ground had never been found before in a 17th-century painting. Initially this led Coremans to think it more likely that the work was indeed a fake; he saw this discovery as a *condemnation tacite.*[10] As a result, a large-scale study was organized of the grounds used by Rembrandt, by painters in his circle, and by a broad selection of his contemporaries. Hermann Kühn from the Doerner Institut carried out this survey and found fourteen paintings with a similar quartz ground out of a total of two hundred examined.[11] Thirteen of the fourteen were at that time regarded as autograph works by Rembrandt; the fourteenth as a work from his school. No such ground was found in any other 17th-century painting by another artist. Thus Kühn's study produced results arguing in favor of the attribution of the Stuttgart *Self-portrait* to Rembrandt. In any event it considerably increased the likelihood that the work originated in Rembrandt's workshop.

Figure 3. "Self-portrait of Rembrandt," by a painter in Rembrandt's studio. Staatsgalerie, Stuttgart. Ultraviolet photo.

"As a result of the investigation into the Stuttgart painting, attention would focus on the composition of the ground. IRPA's examination showed that the main constituents . . . were quartz and kaolin."

Accordingly, the main object of the investigation had been achieved. Taken together with the results of earlier research, there was now sufficient, corroborating evidence that Stuttgart had not bought a modern imitation and that the staff of the museum had been right to disregard the opinions of Schneider and Van Puyvelde. While it was known that Wehlte and Coremans were both strongly in favor of an attribution to Rembrandt, the report on the investigation signed by them and by Wolters, the director of the Doerner Institute, limited itself to the following conclusion:

> The members of the working group have no doubt that the Stuttgart *Self-portrait* is an old painting. Its production in a later period can, therefore, be excluded. The technical data suggest that the painting is an original 17th-century Dutch work. There is no indication of its being an imitation or a copy. Attributing it to Rembrandt or to another master is not within

8. Ibid., p. 7 note 28.
9. See for instance, M. Porkay, *Auf dem Karussel der Kunst*, Munich 1956.
10. Marijnissen, op. cit., p. 9 note 41.
11. H. Kühn, "Untersuchungen zu den Malgründen Rembrandts," *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 2 (1965), pp. 191-192; see also *Corpus* Vol. I, pp. 17-20.

the immediate competence of this scientific-technological working group. It can, however, provide others with a consistent complex of the results of its investigations, which could facilitate attribution.[12]

The reason for this restraint was not simply scholarly caution. It turned out that some of the art historians familiar with Rembrandt's work had serious doubts about ascribing the painting to him, which were not allayed after seeing the results of the investigation. However, Bauch, Müller Hofstede, Rosenberg and Sumowski had unreservedly favored the work's authenticity in publications (in the case of Müller Hofstede in a very lengthy, lyrical analysis).[13] Horst Gerson hesitated for a long time,[14] but in the end implicitly upheld the de-attribution by omitting the work from his own oeuvre catalogue of 1968 and his revised edition of Bredius' book in 1969.[15] As far as we know, his view—that the work is an imitation—is stated only in a letter of 1970.[16] The views of many others are also not explicitly reflected in the Rembrandt literature. Some of these written opinions, sometimes extended in confidence, were included in Marijnissen's summary and analysis of the affair in 1992. This was based primarily on documents in the archives of Coremans' laboratory in Brussels. It may be assumed, however, that there are many more such documents in the archives of the Staatsgalerie in Stuttgart. An analysis of all the surviving material would doubtless cast an interesting light on the history of connoisseurship, as in the case of the *Holbeinstreit* which raged in 1871.[17]

The fact that this case concerned a likeness of Rembrandt certainly added to the intensity of the debate. As stated above, it is undeniably difficult to imagine that a self-portrait is not autograph unless it is a copy. Given that so many pentimenti were found in the painting that there was even talk of two "phases," it could hardly be thought of as a copy (Fig. 4). A solution proposed by Boeck was that the painting had been begun by Rembrandt and finished by a pupil—the name of Arent de Gelder was mentioned.[18] Renger wondered whether both "phases" might have been executed by the same pupil (see note 17). But this again raised the "self-portrait problem." Precisely because it was a self-portrait, if Rembrandt was not involved, the painting would have to be seen as an imitation—possibly originating in Rembrandt's workshop. This line of reasoning may have been behind Gerson's position.

The problem was "suppressed" in the sense that after the painting was tacitly rejected by Gerson in 1968/9, it virtually disappeared from the Rembrandt literature. Sumowski's outburst at Gerson for having "valued his own judgment above the objective findings"[19] is the most apt description of the dilemma that had arisen. The "objective findings" Sumowski referred to were that the work

Figure 4. "Self-portrait of Rembrandt," by a painter in Rembrandt's studio. Staatsgalerie, Stuttgart , X-Radiograph.

appeared to be painted on a canvas and a ground that made the conclusion that it originated in Rembrandt's workshop virtually inescapable, and that due to the nature of the pentimenti it could not be a copy.

The first time that two members of the RRP (Josua Bruyn and Simon Levie) studied the painting was in 1968. They returned with the preliminary opinion that the painting, on stylistic grounds, could not be by Rembrandt. When Michiel Franken and the present author and, at a later occasion, Egbert Haverkamp-Begemann were confronted with the painting in 1998, we also could not believe that this

12. P. Coremans, Chr. Wolters, K. Wehlte, "Bericht über die naturwissenschaftliche Untersuchung des Stuttgarter Rembrandt-Selbstbildnisses," *Pantheon* 21 (1963), pp. 94-100, esp. 96.
13. C. Müller Hofstede, "Das Stuttgarter Selbstbildnis von Rembrandt," *Pantheon* 21 (1963), pp. 65-90.
14. Marijnissen, op. cit., p. 8 note 33.
15. H. Gerson, *Rembrandt Paintings*, Amsterdam 1968; A. Bredius, *Rembrandt. The complete edition of the paintings*, revised by H. Gerson, London 1969.
16. W. Sumowski, "Kritische Bemerkungen zur neuesten Gemäldekritik," in: O. v. Simson en J. Kelch (eds.), *Neue Beiträge zur Rembrandt-Forschung*, Berlin 1973, p. 105 note 100.
17. U. Kultermann, *Geschichte der Kunstgeschichte*, Vienna/Düsseldorf 1966, pp. 251-62.
18. Discussion after Sumowski, op. cit., p. 109.
19. Ibid., p. 105.

painting could be autograph. The approach to compositional problems in the painting, the *peinture*, the handling of form, light, atmosphere and color, and the processing of the anatomical details, did not fit our image of the late Rembrandt. Nor did the seemingly unusual costume, with the high fur collar and the curious head covering. The most aberrant feature in our eyes was the extremely rough and undifferentiated paint handling of the face.

In our own research, that will be presented in the forthcoming Volume IV of the Rembrandt Research Project (cat. no. IV 17), the indications that the painting was an original composition from Rembrandt's workshop, however, became only more persuasive. But did this also mandate the conclusion that it had to have been painted by Rembrandt himself?

THE SELF-PORTRAIT PARADOX

The only solution to this dilemma, and a way out of the impasse described above, would be to assume that some "self-portraits" of Rembrandt, were produced by people other than Rembrandt in his workshop.[20] Gerson had already in 1968 hinted at such a possibility.[21] Josua Bruyn and Von Moltke's not entirely convincing attempts to attribute the Stuttgart painting to Aert de Gelder implicitly assumed this likelihood. However such a solution is viable only if there are sufficient indications that non-autograph "self-portraits" of Rembrandt could, indeed, have been produced in Rembrandt's workshop. This is possible only when material investigation proves that a painting must have come from Rembrandt's workshop on the one hand, and when there is sufficient certainty on stylistic grounds that the painting in question cannot possibly be an autograph work by Rembrandt on the other. And so we have the paradoxical situation that the relevance of certain objective facts increases strongly through the introduction of arguments generally considered subjective.

This paradox evinces itself in two likenesses of Rembrandt on canvas, one in The National Gallery of Victoria in Melbourne (Fig. 5), the other in The Fogg Art Museum in Cambridge, Mass. (Fig. 6).[22] In style and quality, these paintings are so far removed from Rembrandt that they vanished from the Rembrandt literature after Gerson omitted them in his 1968 oeuvre catalogue. These

"*Not one* of the seventy paintings painted in Amsterdam in the period between 1640–70 by artists *other* than Rembrandt . . . turned out to have a quartz ground. In contrast, the number of canvases with quartz grounds by Rembrandt and his workshop is conspicuously large: to date, some forty have been found, the first one being *The Nightwatch*. . . . "

de-attributions were accepted without demur by the community of Rembrandt specialists. We at the RRP, too, were and are convinced of the correctness of these de-attributions. In quality, both stylistically and technically, these paintings have so little in common with works by Rembrandt himself—or even shopworks—that they were deemed to be later imitations, caricatures of what someone once could have imagined was Rembrandt's style.

Comparing, for instance, the painting in Melbourne with the *Self-portrait* in the Louvre (Fig. 7), one of the authentic 1660 paintings on which it may be based, one notices a number of fundamental differences in style. The means with which form and light are suggested in the Melbourne painting, often with clearly visible, predominantly broad, sometimes grazing brushstrokes and lines drawn with a brush, differ fundamentally from those in the Paris painting. The head in that painting, in contrast, is subtly modelled with a free, yet highly differentiated use of the brush. Rembrandt's ability to depict the color of human flesh—so highly praised in 17th-century sources—is seen to full advantage in this painting. The skin in the painting in Melbourne, on the other hand, is a loamy ochre color. A clumsy highlight is set on the red-brown drinker's nose, one unlike any in other self-portraits of Rembrandt.

In the structure of the head and the placement of the ear on the averted half of the face, the Melbourne painting deviates the most from Rembrandt's self-portraits. While in Rembrandt's self-portraits the contour of the cheek in the averted half of the face runs more or less diagonally from the cheekbone to the chin, in the Melbourne painting the contour runs vertically. Where the ear, actually

20. For the sake of brevity, I have left out of this article our findings on certain asymmetrical features in Rembrandt's face. In a self-portrait, naturally, these asymmetries are shown in mirror image. This is also the case in the Stuttgart painting, which excludes the possibility that it could be a portrait of Rembrandt for which he posed by another hand (see also Van de Wetering and Broekhoff, op cit, fn 2, *The Burlington Magazine*, March 1996, p. 180.).

21. Horst Gerson, *Rembrandt Paintings*, Amsterdam 1968, p. 66.

22. A. Bredius, *Rembrandt Gemälde*, Vienna, 1935, 56 and 57; *Corpus* IV 21 and 22.

Figure 5 (top). "Self-portrait of Rembrandt" painted by a painter from Rembrandt's studio. Oil on canvas, 76.8 x 60.9 cm.
National Gallery of Victoria, Melbourne.

Figure 6 (bottom). Figure 6. "Self-portrait of Rembrandt" painted by a painter from Rembrandt's studio. Oil on canvas, 73.7 x 59 cm.
Fogg Art Museum, Cambridge, MA.

only the earlobe, is vaguely visible in the Paris painting, in the Melbourne painting we see the entire ear apparently tilted too far out. The nose is too long in proportion to the chin, and the chin itself too small. The shape of both lids of the close-set eyes are strikingly thick and curved. With respect to the clothing, one notices the schematic contours. The most notable feature is the inclination to introduce regular segments of ovals in the shirt collar and the gown. The great differences in style and quality preclude the paintings in Paris and Melbourne from being the work of a single hand. Nevertheless, there is a distinct relationship between the two. In terms of facial type and illumination—even though the face is turned to the left—the Melbourne painting approaches no other accepted self-portrait as much as the one in Paris. One could then defend the supposition that its maker based himself on the Paris painting.

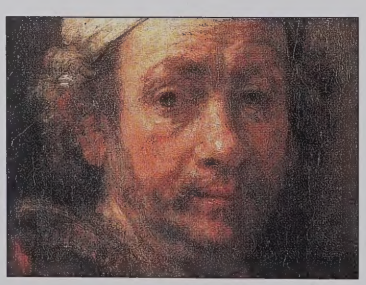

Figure 7. Rembrandt (Harmensz) van Rijn, *Self-portrait at the easel.*
Figure 7A. Detail.
Oil on canvas, 114 x 97 cm. Louvre, Paris.

SCIENTIFIC ANALYSIS

During the Rembrandt exhibition in Melbourne in 1997, the *Self-portrait* discussed in the section above was presented as a regrettably bad investment in a "side-show" surrounded by the results of scientific investigation. Not one of the Rembrandt scholars present evinced the slightest inclination to counter the de-attribution.

John Payne, Senior Conservator of the Melbourne museum, who had conducted scientific research with a view to the exhibition, found no evidence, however, of the work having originated after the 17th century. Payne's research did yield one fact that in the light of the then prevailing knowledge could be called significant: the canvas had been prepared with a quartz ground consisting of a single layer. Aware that such a ground had been found in a number of paintings by Rembrandt as has been elaborated on above, Payne wrote: "Though extensive studies of these grounds in the work of other Dutch artists have not been made, it is reasonable to assume that they are to be found in the work of painters other than Rembrandt."[23]

Since then, the RRP has devoted far greater attention than previously to the quartz grounds (see *Corpus* IV, forthcoming, C.M. Groen, "Table of Grounds"). While the composition of the grounds on canvases by other 17th-century painters has received relatively little attention as noted by John Payne, the number of works investigated by the Rembrandt Research Project had increased substantially over the years and with striking results! *Not one* of the seventy paintings painted in Amsterdam in the period between 1640–70 by artists *other* than Rembrandt that we examined turned out to have a quartz ground. In contrast, the number of canvases with quartz grounds by Rembrandt and his workshop is conspicuously large: to date some forty have been found, the first one being *The Nightwatch*, which was probably begun in 1640.[24] This is true despite the fact that the variety of grounds in Rembrandtesque paintings is great (in so far as we know, rarely do more than two paintings have the same ground), probably due to the fact that the ready-primed canvases were either bought from professional primers by

23. John Payne, unpublished report, National Gallery of Victoria, Melbourne 1987.
24 E. Haverkamp-Begemann, *Rembrandt: The Nightwatch*, Princeton University Press, 1982, p. 15.

Rembrandt himself or brought by those who commissioned their portraits and other paintings from him. Given this constellation of facts, we are convinced that the canvases with a quartz ground were primed in Rembrandt's workshop.

With the increasing awareness that a quartz ground was used exclusively in Rembrandt's workshop, its occurrence in the self-portrait in Melbourne must be awarded far greater significance than Payne believed. The strong suspicion that this painting came from Rembrandt's workshop has turned into certainty now that it appears to have been painted on a canvas from the same bolt of linen as that on which Rembrandt's *Flora* in the Metropolitan Museum (Br. 114), is painted (Fig. 8).[25] The weave density of the two canvases and the texture—with the short slubs in the weft threads—are so very close and so unusual and striking, that both pieces of canvas without any doubt must come from the same bolt (Fig. 9). In Rembrandt's paintings after 1640 the occurrence of two canvases from the same bolt is fairly rare for the same reasons laid out above. That this, in fact, is the case with the Melbourne painting, and that it and the *Flora* are on the same canvas, therefore, is highly significant. The inevitable conclusion of the above is that both paintings originated at more or less the same time and in Rembrandt's workshop and what is more, that non-authentic "self-portraits" were painted in Rembrandt's studio.

There is yet a third painting on canvas from the same bolt, also prepared with a quartz ground, the *Self-portrait* in The Fogg Art Museum already mentioned before (Fig. 6). In the manner of painting, this picture displays *mutatis mutandis* such striking similarities with the one in Melbourne that it must be ascribed to the same hand. It reveals the same spotty, grazing handling of the brush; a related conception of form (again with a vertical course of the contour of the averted half of the face); the same preference for the use of oval segments in the clothing; and—though somewhat less—the loamy coloration of the skin, which cannot be compared to Rembrandt. As the painting in Melbourne seems to be based on the *Self-portrait at an easel* in Paris (IV 19), so is The Fogg Art Museum *"Self-portrait"* similarly related to the *Self-portrait* at the Metropolitan in New York (IV 20), also from 1660 like the painting in Paris. The fact that the supposed prototypes for the paintings in Melbourne and The Fogg Art Museum originated in the same year, together with the fact that the dating following the older of the two signatures on the painting in Melbourne is 1660, lends additional support to the idea

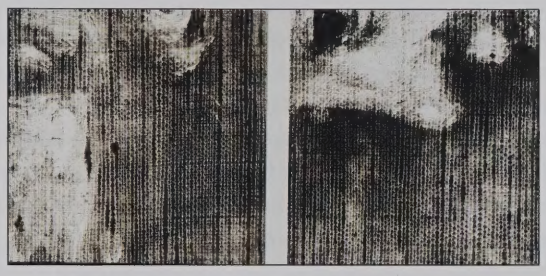

Figure 8 (top). Rembrandt, *Flora*. Oil on canvas. 104 x 96 cm. The Metropolitan Museum of Art, New York.

Figure 9 (bottom). Two fragments of the canvas from the same bolt used in the paintings reproduced in Figs. 5 and 8 (and also, not shown, in Fig. 6). The left X-ray image shows part of the cheek and hair of the Melbourne painting. The right X-ray image (turned 90°) shows part of the face of Flora. The latter image is turned to make warp and weft in the two pieces of canvas match.

that one of Rembrandt's workshop associates was busy paraphrasing autograph self-portraits in that year.

Our surmise that a number of non-authentic "self-portraits" including the three "self-portraits" discussed above: Stuttgart, Melbourne and the Fogg painting, are generally free variants of autograph self-portraits rather than portraits of Rembrandt for which he himself posed, is supported by the fact that the production of free variants by pupils or shop assistants of other types of paintings was common workshop practice (see *Corpus* V, Chapter III, forthcoming). These works must have been painted in the context of Rembrandt's training method. But such paintings no doubt were also sold.[26] For the function of Rembrandt's self-portraits, see my essay in the catalogue of the exhibition *Rembrandt by himself* in 1999/2000.[27]

25 For a discussion of the RRP's investigations on Rembrandt's canvases see *Corpus* Vol. II and E. van de Wetering, *Rembrandt. The painter at Work*, Amsterdam, 1997, pp. 91-129.

26 *Joachim von Sandrarts Academie der Bau-, Bild, und Mahlerey-Künste*, ed. A.R. Peltzer, Munich 1925, p. 203.

"... once it is finally clear that both Rembrandt self-portraits and non-autograph 'self-portraits' originated in Rembrandt's workshop, [they] ... can only be distinguished ... by means of stylistic analysis and evaluation of the quality."

The rather sobering consequence of the above is that once it is finally clear that both Rembrandt self-portraits and non-autograph "self-portraits" originated in Rembrandt's workshop, the group of autograph self-portraits can only be distinguished from the "self-portraits" executed by others in the workshop by means of stylistic analysis and evaluation of the quality. But on the other hand, that consequence could only be drawn after the results of scientific examination of a substantial number of paintings had provided a firm ground for the understanding of the function of Rembrandt's workshop in relation to his own production. The Stuttgart *Self-portrait* could now, despite all "objective" arguments in favor of an attribution to Rembrandt, with more justification be considered to be a free variation after Rembrandt's autograph self-portraits in the same way as the Melbourne and Fogg Art Museum "self-portraits" were. According to the costume expert of the RRP, Marlene de Winkel, certain elements in the costume of the Stuttgart painting point to the possibility that the prototype for it may have been the *Self-portrait* in The Frick Collection in New York.

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THE POLISH RIDER

The present article summarizes a lecture given at the request of IFAR. As the lecture took place at The Frick Collection, I was asked also to discuss our latest ideas on the *The Polish Rider*, belonging to that collection (Fig. 10). What follows now, therefore, should be seen as an appendix to my lecture. The following notes are based on fragments of our text in the forthcoming Volume V of *A Corpus*. For a full discussion on the *The Polish Rider* see cat. nr. 19 in that volume.

In 1984 Josua Bruyn (then chairman of the Rembrandt Research Project) in a book review suggested in passing that *The Polish Rider* might possibly be by Rembrandt's pupil Willem Drost (1633-58).[28] Bruyn wrote:

Figure 10. Rembrandt (Harmensz) van Rijn. *The Polish Rider*, c. 1655. Oil on canvas. 116.8 x 134.9 cm. Copyright The Frick Collection, New York.

As the field [of the oeuvre of Drost] is further explored, one should not forget to take into account a number of paintings that until recently were accepted as Rembrandts or still are: the *A seated man with a stick* in London (National Gallery, No. 51), for example, already questioned by MacLaren, or the so-called *Polish Rider* in the Frick Collection, which shows striking affinities, to say the least, with Drost's early, Rembrandtesque work.

Figure 11. Detail of *The Polish Rider*.

27. E. van de Wetering, "The multiple functions of Rembrandt's self portraits," in: exhib. cat. *Rembrandt by himself*, London/The Hague, 1999.

28 J. Bruyn, [review of] Sumowski *Gemälde* I, *Oud Holland* 98 (1984), pp. 146-62, esp. 158. For a discussion of the controversy, see: A. Bailey, *Responses to Rembrandt*, New York 1993, esp. pp. 83-96. For new information on Willem Drost, in particular the date of his death, see Jonathan Bikker, *Willem Drost (1633). A Rembrandt pupil in Amsterdam, Rome and Venice*, PhD thesis, Utrecht, 2001.

Since then, there has been ongoing controversy about the attribution of this painting, and the myth that the RRP had definitely eliminated *The Polish Rider* from Rembrandt's oeuvre has been repeatedly voiced. Bruyn received some support as regards the doubts about the attribution to Rembrandt, but until recently no detailed analysis of the style and workmanship of the painting has been undertaken by the RRP.

Bruyn's doubts were understandable from several points of view. The work lacks the coherence in the handling of space and light that characterizes Rembrandt's paintings of full-length figures in a landscape or other setting. This point was also made by Grimm, who described the work as "an exceptional composition from a follower of Rembrandt."[29] Moreover, an almost excessive amount of attention is given to certain details whose meticulous execution does not match the rest of the brushwork, which is locally much freer. The fact that the figure and the horse are curiously "loose" in the picture plane, in the sense of not being compositionally anchored—and hence unsteady—and the prevailing red-yellow color values, may have led Bruyn to embrace the view that an attribu-

"Since then, there has been ongoing controversy about the attribution of *The Polish Rider*, and the myth that the RRP had definitely eliminated this painting from Rembrandt's oeuvre."

tion to Drost could not be ruled out; compare, for example, the *Ruth and Naomi* attributed to Drost in Oxford.[30] The *Vision of Daniel* in Berlin (Br. 519) attributed to Drost by Jan Kelch and Volker Manuth among others—and formerly generally accepted as a Rembrandt—also shares some of the characteristics of *The Polish Rider* described above.[31] Once sown, the gnawing doubt remained. Each time we were able to view the painting we felt the same uncertainty. There are parts that are, indeed,

"Once sown, the gnawing doubt remained. . . . How can the discrepancies in style and quality between the elements of *The Polish Rider* be explained?"

too weak in execution and handling of form to be regarded as the work of Rembrandt, while others are typically Rembrandtesque in style, quality and execution.

How can these discrepancies in style and quality between the elements of this painting be explained? The first step towards a possible—and we believe convincing—answer can be found by looking more closely at the rider's boot (Fig. 11), which displays a clear break in execution and approach to form. The foot of the boot is superbly modelled with a subtle perspective, so that the viewer looks at the underside of the sole and the heel. The direction of the strokes depicting the golden sheen of the leather suggests a series of folds on the instep and at the ankle. At this point there is a striking break in the modelling and execution of the boot. The heel does not align with the contour of the boot leg. The direction of the folds in the leather in the boot leg bears no relation to that of the folds around the ankle. And, while the viewer has the impression that he is seeing the foot slightly from below, in the case of the boot leg, his eye must be above the boot considering how the segment of the ellipse of the edge of the boot leg is indicated. The handling of paint and light in the boot leg differs completely from that in the foot. All things considered, the boot leg is not only fundamentally weaker than the foot; it also betrays a totally different painting temperament and a substantially more limited pictorial intelligence.

A plausible conclusion from this analysis is that two hands were involved in the painting of the boot. Once this possibility is admitted, the line dividing the two hands at various places seems to become clear. For example, it runs immediately under the strongly lit parts of the hanging folds of the *Zupan* (a long Polish coat). Below that point the *Zupan*, including the turned-back corner, shows the same lack of ability as the boot leg. It is precisely in this passage that underpainting characteristic of Rembrandt shows up in the X-radiograph. Could it be that the forms roughly indicated by Rembrandt were worked up by the second hand?

Other parts contributing to the impression that the painting is not entirely by Rembrandt's hand may still be at the underpainting stage. This applies, for example, to the horse's legs, hindquarters and tail, as well as the landscape

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29 C. Grimm, "Gewitterlandschaften zur Ausdruckssprache des späten Rembrandts," *Kunstpresse* 5 (1991), pp. 23-28, esp. 24: 'eine herausragende Komposition der Rembrandt-Nachfolge'.
30 Sumowski *Gemälde* I, no. 311.
31 Chr. Brown, J. Kelch & P. van Thiel. *Rembrandt: The master and his workshop. Paintings*, Exhib. Cat., New Haven/London 1991, cat. no. 82.

and the terrain in which the rider is placed. With very good lighting it can be seen that the complicated forms of the horse's legs are sketched with gray, and, here and there, lighter, highlights. In these passages at many points the ground has remained uncovered.

The possibility that Rembrandt left other works unfinished which were then brought closer to completion by other hands—inside or outside his workshop—will be discussed in the forthcoming Volume IV of *A Corpus of Rembrandt Paintings*. The work to which *The Polish Rider* seems most closely related in this respect is the *Moses with the Tablets of the Law* in Berlin (Br. 527). There, too, the figure is placed against a background which is a transparent brown, worked up here and there with opaque gray paint, and clearly unfinished. Again, some parts of the *Moses* are close to completion—the tablets of the law, the strongly lit areas of Moses' robe—while the head seems to be done only in a light underpainting and the hands are merely sketched. Thus, another hand appears to have brought parts of the painting, particularly in Moses' torso and hip done in hatching strokes, to a certain level of "completion."

While earlier viewers of *The Polish Rider* were blind to its weak elements and read the qualities of the strong parts into the less successful ones, in recent years the opposite has been taking place. The deficient passages in the painting, which we now believe to be not autograph parts, and the passages that must be regarded as unfinished, have predominated in the view taken by some people of the style and quality of the work, in part as a result of the doubts expressed by Bruyn as to the painting's authenticity. The explanation offered here may be said to provide a necessary corrective. It takes full account of the curious discrepancies in *The Polish Rider* but will hopefully reopen viewers' eyes, where necessary, to the unmistakably Rembrandtesque qualities of this exceptional painting.

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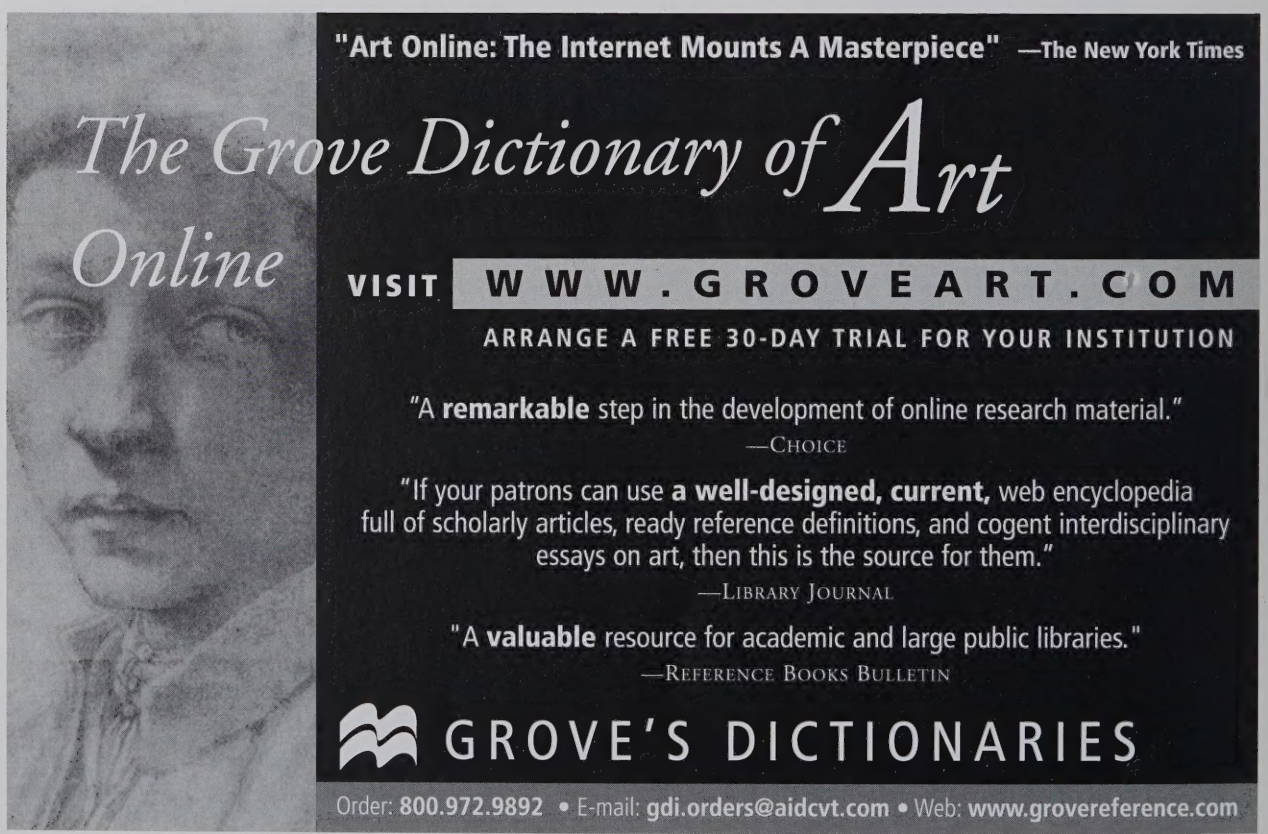
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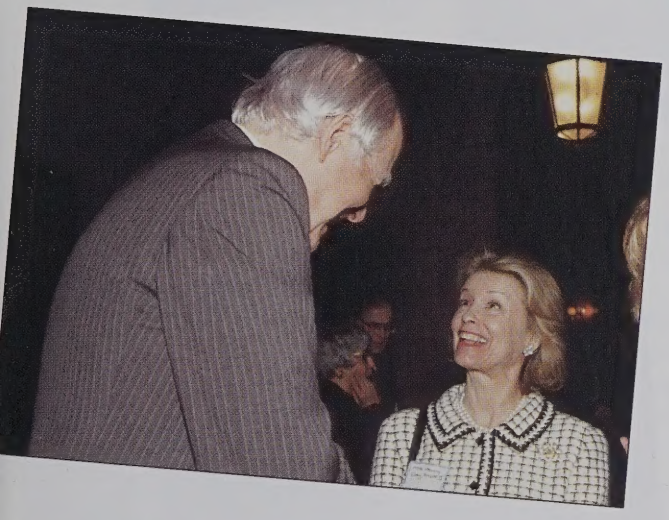
AN IFAR EVENING ON REMBRANDT AT THE FRICK



Mrs. Henry Clay Frick II speaking with William Frankenhoff.

John and Elizabeth Fontaine.

Ernst van de Wetering, Chairman of the Rembrandt Research Committee (left), speaking with Samuel Sachs II, Director of The Frick Collection.

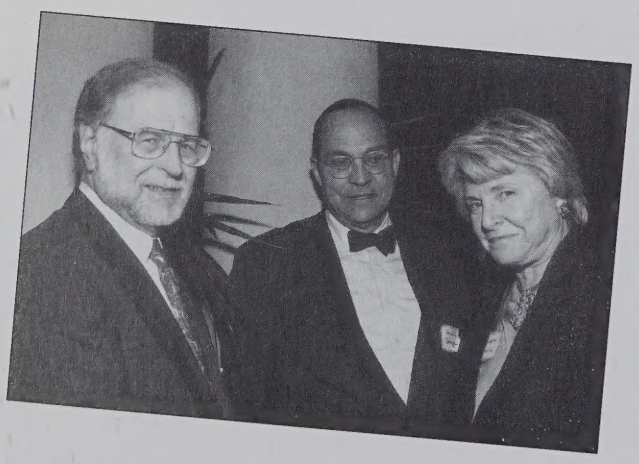
Left to right: Leon and Cynthia Polsky with Ronay and Richard Menschel.

AN IFAR EVENING . . .

Professor Egbert Haverkamp-Begemann (left) with Ernst van de Wetering.

Louise Palitz (left) and Ethel Wunsch.

Professor Egbert Haverkamp-Begemann (far right) greeting, left to right: Louise and Bernard Palitz and Eric Martin Wunsch.



Left to right: Isaac E. Druker with Hendrik Laverge and Barbara Tamerin.

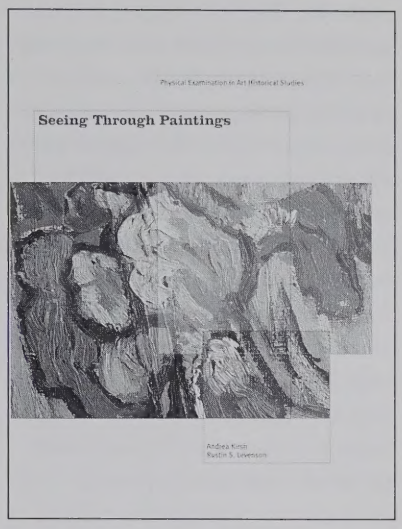
Left to right: Virgilia Pancoast Klein, Liana Weindling, and Janice Barnard.

The Joy of Looking

JOYCE HILL STONER*

Andrea Kirsh and Rustin S. Levenson. ***Seeing Through Paintings: Physical Examination in Art Historical Studies***. Yale University Press, New Haven and London, 2000. Hard cover. 328pp. Black and white and color illustrations, bibliography, glossary, index.

ISBN 0-300-08046-8



If you are a collector, curator, art historian, student, or artist interested in Western paintings from the last five centuries, this book will enhance your life. Would that Bernard Berenson could have read this book; he would have made fewer mistakes in attribution. Andrea Kirsh, independent art historian (B.A. in art history from Harvard, M.A. from the University of Chicago), and Rustin S. Levenson, paintings conservator (Certificate in Conservation from the Fogg Art Museum, B.A. from Wellesley), have collaborated to produce an insightful publication that leads the reader painlessly through the visual and analytical examination of each layer of a painting. And the book is highly readable and copiously illustrated.

> "Would that Bernard Berenson could have read this book; he would have made fewer mistakes in attribution."

Both authors have ties to Harvard University, which is not a bit surprising. At Harvard and its Fogg Art Museum in the 1920s, Edward Waldo Forbes and Paul J. Sachs began a collaboration which sent more than 300 art historians out into the museum world with training in "looking, looking, looking" at paintings. These alumni understood connoisseurship in both the aesthetic and technical sense and took up positions of authority in over 100 art institutions in the U.S. Recent advances in historiography of the history of art have sometimes diminished the focus on the actual physical fact of works of art in the training of young art historians. A number of publications have appeared in the last decade noting that current recipients of doctoral degrees in art history interested in curatorial positions may have received minimal training in issues of examining paintings before purchase, designing exhibitions and lighting, recognizing copies or fakes, or working with a conservator to determine if paintings are in stable condition and should be loaned or borrowed.

The Fogg in the 1920s is also known as the birthplace of professional conservation in this country. E.W. Forbes (Director of the Fogg from 1909 to 1944) realized how misleading the contemporary practice of wholesale repainting could be. He was the first Honorary Fellow of the International Institute for Conservation of Historic and Artistic Works (IIC) and Chairman of the Advisory Committee for the first technical journal, *Technical Studies in the Field of the Fine Arts* (1932-1942). He brought about collaborations among curators, restorers, art historians, scientists, technological investigators, and students. From 1909 to 1941 he taught what was nicknamed "the egg and plaster course" at Harvard, involving future art historians in the actual recreation of fresco and tempera paintings. Fogg pioneers Rutherford John Gettens and George L. Stout authored *Painting Materials: A Short Encyclopedia* in 1942, reprinted by Dover in 1966 and amazingly never yet superceded as a primary reference for the practical conservator, especially on pigment properties and dates. Own only the new Kirsh and Levenson book and the Gettens and Stout book and you have a major reference library for looking at paintings.

The Kirsh and Levenson book is unique in the art world in that it addresses issues of technical art history directly to art history or museum studies teachers, collectors, and interested laymen rather than to conservators and conservation scientists. Its only competitor in such digestible scholarship in the physical understanding of paintings is the much

* Joyce Hill Stoner is Professor and Paintings Conservator, Winterthur/University of Delaware Program in Art Conservation. She is also a member of IFAR's Art Advisory Council.

smaller but also highly valuable National Gallery, London "Pocket Guide," *Conservation of Paintings* by David Bomford, 1997. *Seeing Through Paintings* is already being used as a major reference by conservators who teach art history classes in universities; Lance Mayer and Gay Myers, who guest teach for Theresa Fairbanks' classes at Yale, have found it to be an ideal text to accompany their lectures.

The book has been awarded the 2001 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation which recognizes the enhanced "understanding of art through the application of knowledge and experience in conservation, art history, and art." This award, initiated in 1990, recognizes a growing cooperation between art historians and the field of conservation. The 1991 winner, *Examining Velasquez*, represented a three-way partnership: an art historian (Gridley McKim-Smith), a conservator (Greta Andersen-Bergdoll), and museum scientist (Richard Newman), accompanied by technical photography by Andrew Davidhazy. *Examining Velazquez* set a high standard for substantive scholarship on a particular artist and Spanish Baroque paintings in general, attainable through looking with three pairs of eyes.

Andrea Kirsh and Rustin Levenson cover the techniques of a spectrum of high profile European and American artists. The book is worth purchasing for the 267 largely color illustrations alone. Twenty-five case studies illustrate lessons about structure from the format of a Giotto altarpiece to Jackson Pollock's technique for *Blue Poles* (highly deliberate albeit once described as inspired by a "drunken fury.") The authors proceed, as conservators do in a condition report, from the support to the ground, paint, and varnish to concerns about framing and lighting. Yet the work is not off-putting with technical jargon or cluttered with irrelevant details about construction strata. Each observation is salient regarding such topics as the artist's original intent, changes that have happened since the artist laid down his brush, and investigations of authorship or working procedures.

"The authors proceed, as conservators do in a condition report, from the support to the ground, paint, and varnish . . . "

In the last twenty years, art conservation treatments and recommended medical procedures have become less "interventive." Both conservators and physicians have tried to provide holistic care for their "patients" by altering museum climate control or human life style. It is apparent that the authors of the book espouse what is called "minimal intervention" philosophy and decry the unfortunate changes brought about by such activities as breaking up altarpieces for the marketplace (a common custom of the early 20th-century art dealer) or varnishing unvarnished Impressionist paintings contrary to the wishes of the artist.

For some years paintings conservators have talked about establishing an awareness campaign to alert viewers and scholars to "untouched" paintings—the rare 16th- or 17th-century canvas painting that has never been subjected to the heat and steam of a glue lining; the painting that has miraculously never flaked or been scratched and has no restorer's retouching or "inpainting" whatsoever; or a dry, sandy Braque still-life that has never been waxed or varnished. Could scholars be told in a museum catalogue, "write your dissertation on THIS work because it is still in exemplary state and represents the artist entirely; it is not 20% reconstructed by a restorer"? Could gold stars be put on the wall labels in the museums? "No," say many museum directors, because this would alert the viewers to the contrasting degree of restoration or change undergone by neighboring paintings! However, Kirsh and Levenson have taken an excellent step forward in this direction by listing as their second appendix, "Paintings in Exemplary Condition in Public Collections." This includes:

- Canvases painted prior to 1800 that have never been lined (from 14 different museums, including a Velasquez at the National Gallery, London and a Titian at the National Gallery in Washington);
- Old Master paintings in distemper that have not been varnished (from 13 museums, including a Mantegna at the National Gallery of Ireland and a Bouts at the J. Paul Getty Museum);
- Modernist paintings that have survived unvarnished, as the artist intended (from 20 museums, including Seurat's *La Grande Jatte*, Art Institute of Chicago, 1884, under glass as the artist intended; and Braque's *Music*, Phillips Collection, 1914, oil mixed with sawdust and crayon;
- A "very preliminary list of unfinished paintings that reveal the artist's working order" (from 29 museums, including works by Allston, Böcklin, Burne-Jones, Cézanne, Correggio, David, Degas, Delacroix, Dürer, Gainsborough, Hogarth, Homer, Ingres, Leonardo, Manet, Matisse, Michelangelo, Mondrian, Monet, Moreau, Picasso, Rembrandt, Sargent, and Tintoretto).

The scholarly underpinnings of this book are also exemplary. After reading the entire book, I also read all the footnotes and the bibliography; this is not a usual habit. The footnotes tell entire stories on their own about phone conversations regarding unlined paintings, relevant sections in other publications, adventures in craquelure study, and my favorite, footnote 57, p. 278:

> We must insert a cautionary note: when attempting close study of paintings on museum walls, viewers must learn not to point, they must keep their hands behind their backs and assume a nonthreatening posture. The security staff is often alarmed by such close attention to the paintings. The authors were almost thrown out of the Metropolitan Museum of Art when viewing Velazquez' *Juan de Pareja* [another painting in exemplary condition—never lined] with an intensity that upset the guards.

This anecdote amusingly portrays the authors' visible passion for discussing the physical attributes of paintings.

The selected and carefully annotated bibliography lists more than 200 excellent examples of publications relevant to the examination and understanding of historical painting techniques and the look of paintings. The authors have provided the important service of referencing catalogues raisonnés and exhibition catalogues that contain technical sections; mention of such important sections is unfortunately often skipped by the promotional materials distributed by today's presses. I immediately photocopied the bibliography to make certain that our Winterthur Library and the Getty Conservation Institute's *Art and Archaeology Technical Abstracts* are updated accordingly. Ten outstanding videotapes "illustrating technical examination, conservation treatment, and artists' techniques" are also listed with annotations.

Appendix 1 provides a brief chronology of common pigments according to initial use that give a general idea of which pigments can provide help with dating a work. There is also a useful glossary and an index that references the text and footnotes, and even includes topics from the annotated bibiliography.

In the space I have remaining, I would like to present highlights from the six chapters.

The INTRODUCTION notes the types of questions the book answers, including:

- Is the painting correctly dated?
- Is the format original, or has it been reduced, enlarged, or otherwise altered? By the artist or by later hands?
- Have the color relationships changed since the work was painted?
- Does the painting betray evidence of change through use? [Iconographic or liturgical purposes, births, deaths, etc.]
- Did contemporary criticism influence the technique?
- Does the technique reflect the artist's education, travels, or exposure to foreign artistic traditions?
- Were substantial changes made during the painting's execution?

CHAPTER 2, "The Support," notes that "the most significant information revealed by study of the support is the approximate age of the paintings and whether the work has survived in complete or fragmentary form." The chapter discusses choices of wood or canvas, dendrochronology, aging of wood panels, cradling, transfer, stretchers and strainers, pieced supports, stone and metal supports and artists' board.

Photographs show Seurat's use of warm tones of unprimed wood; a detail of an original engaged frame; how x-radiographs helped determine that seven separated panels painted by Giotto had a common origin; diagonal scoring in a wood panel to simulate the appearance of a twilled canvas in a portrait by Gilbert Stuart; Ruffino Tamayo's use of a prominently striped serape for a painting support; a seamed addition to a Velazquez painting with the artist's paint on both the original canvas and the addition; and major editing by cutting of canvas paintings by Picasso, Degas, and Manet.

CHAPTER 3, "The Ground and Preparatory Layers," notes that study of the ground is essential for historians in understanding the painter's intent. Was the initial preparation rough or smooth? Colored? Absorbent? Or omitted entirely? One cross-section of a red ground from a Tiepolo painting is reproduced. Again, excellent case studies and photographs show a painting by Lemoine of the artist Elizabeth Vigée-Lebrun working on a gray-grounded canvas with a chalk underdrawing (Lemoine uses the same tonality for her own painting); a coarsely textured ground by Gauguin; a ground textured by J.-L. David to resemble the granular surface of plaster; grounds by Jacob Lawrence or Georges Braque textured to resemble the surface of fresco; incisions in a ground by Uccello that delineate the perspectival scheme; and free-hand incisions in the ground by Caravaggio.

CHAPTER 4, "The Paint Layer," covers pigments, cross-sections, gilding, tooling, punchwork, binding media, egg tempera, drying oils, acrylics, textural paint additives, and aging effects. Photographs and case studies are used to explain misleading later repaint on Georges de la Tour's

Fortune Teller; graffito in work on an Agnolo Gaddi panel; the distinctive appearance of "glue tempera" on canvas; the exceptional unlined condition of a Titian painting; the increasing transparency of the white paint in Winslow Homer's *Milking Time*; deconstruction of the idea that works by Monet and Pollock were completely spontaneous; unvarnished lean paints in certain works by Degas; scraping away of paint for surface effects by Munch; Van Goyen's intentional use of visible wood grain in the final composition; fading yellows in a Hopper, fading pinks in a Van Gogh, and the famous faded Harvard crimson of the Rothko murals from 1962; the use of tratteggio to reconstruct large losses on a Lorenzetti; extensive changes revealed in x-radiographs of works by Velazquez, Judith Leyster, and Joaquin Torres-García; infra-red reflectography of paintings by de Kooning and Raphael; and technical investigation of three versions of Chardin's *Soap Bubbles*, the working methods of El Greco and Velazquez, and hidden histories of Constable's *White Horse* sketch and a repainted Mondrian.

CHAPTER 5, **"The Varnish Layer,"** notes that "the practice of replacing discolored varnish dates from at least the seventeenth century. . . . During times of active debate about varnish, its presence or absence can indicate a painter's allegiance to a theoretical position. . . . If the varnish is a later addition or replacement, it is most useful as an index of changing taste about standards of picture 'finish'." The authors quote historical and contemporary sources about artists' varnish preferences and trace unique evidence of original varnishes on 15th-century panel paintings, formerly thought to have been unvarnished. Varnishing controversies are discussed along with basic descriptions of removing and replacing discolored varnishes accompanied by mid-treatment photographs.

"Photographs and case studies are used to explain . . . the exceptional unlined condition of a Titian; . . . fading pinks in a Van Gogh; and the famous faded Harvard crimson of the Rothko murals from 1962 . . ."

Aesthetic issues regarding varnishes are famously difficult to illustrate, but the authors have persevered and found excellent color plates of a selectively varnished 1928 painting by Kazimir Malevich and a specular light photograph during varnish removal on a Matisse still-life painting. Pierre Bonnard penciled on the reverse of one painting "n'est pas de vernis" (do not varnish).

THE FINAL CHAPTER, **"Beyond the Painting,"** considers labels and collectors' marks, engaged frames, frames painted by an artist (e.g., Marsden Hartley—an excellent color photograph of the frame and painting together), Whistler's concerns for the presentation of his works, viewing conditions and lighting, and Frederic E. Church's dramatic framing of *Heart of the Andes* in 1864.

This is a remarkable, comprehensive, and fascinating book worth reading and rereading about the basic details and the surprising anomalies that can be found in the study of the physical presence of paintings. It can be used fruitfully as a museum studies textbook for the training of future curators and is also an excellent reference book for conservators and conservation students, even if conservation professionals were not the intended audience. Forbes and Sachs of the Fogg would have been delighted, and paintings will be better cared for and understood if 300 readers learn more from Kirsh and Levenson about "looking, looking, looking."

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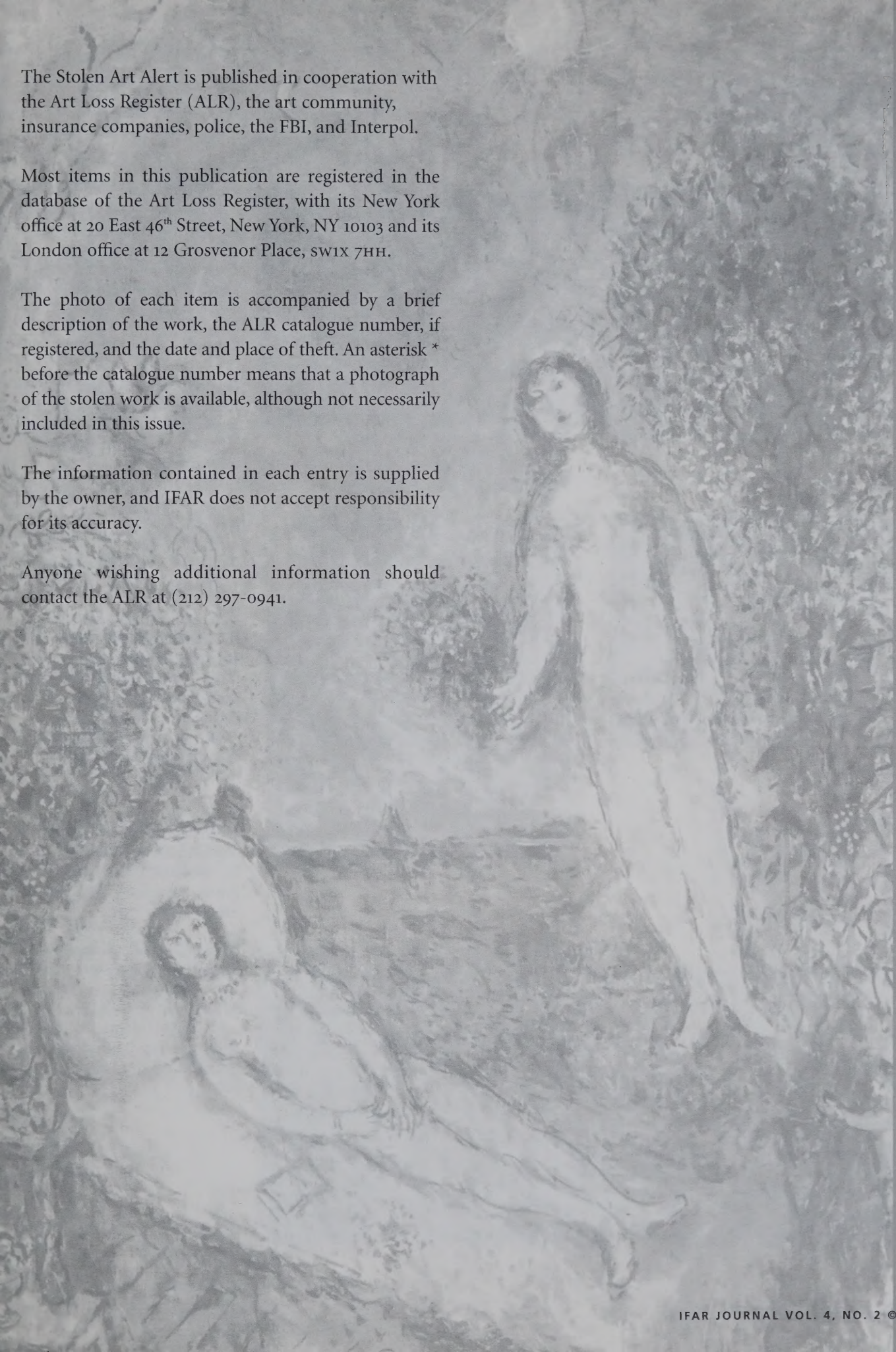
Most items in this publication are registered in the database of the Art Loss Register, with its New York office at 20 East 46th Street, New York, NY 10103 and its London office at 12 Grosvenor Place, SW1X 7HH.

The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, if registered, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

The information contained in each entry is supplied by the owner, and IFAR does not accept responsibility for its accuracy.

Anyone wishing additional information should contact the ALR at (212) 297-0941.



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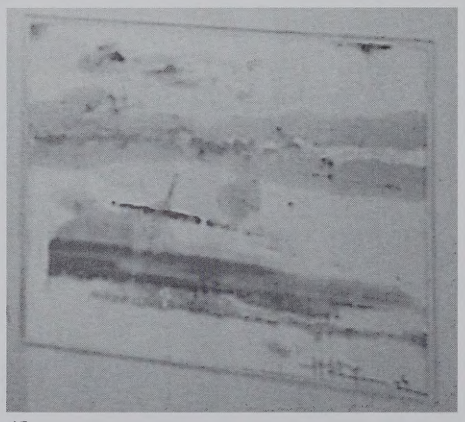

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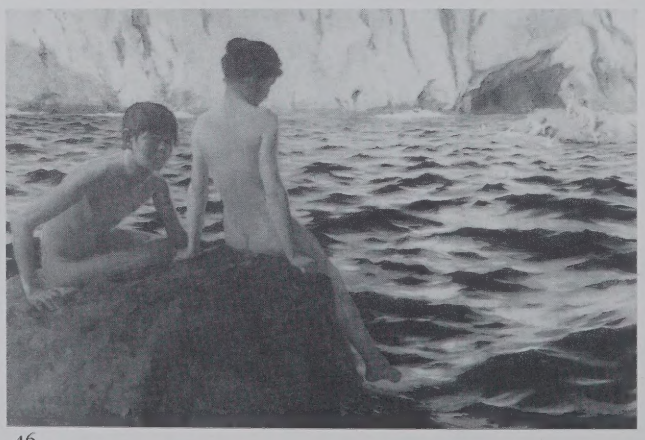

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PAINTINGS

41. After Peter Paul Rubens (Flemish, 1577-1640). *The Calydonian Boar Hunt.* Oil on panel. 28.0 x 52.5 cm. Stolen in a violent burglary from the Museum of Fine Arts, Ghent, Belgium, on June 13, 2001.

42. Colin Burns (English). *A Woodchuck Among the Daisies.* *N01.161. Stolen while in transit in London, England on March 28, 2001.

43. *St. Florido* (Italian, 17th century). Oil on canvas. *L01.306. Stolen from a church in Perugia, Italy on September 12, 2000.

44. Lucian Freud (German, b.1922). *Portrait of Francis Bacon*, 1951. Oil on copper. 5" x 7". Stolen from an exhibition at the Neue Nationalgalerie in Berlin on May 27, 1988. An anonymous donor is offering a reward of $140,000 for its return.

45. Hans Hofmann (American, 1880-1966). *The Sea.* Oil on paper. 10 3/4" x 13 7/8". Signed l/r. *N01.140.3. Stolen from a private residence in Oak Park, MI on May 2, 2001.

46. Jean Lefeuvre (French, 20th century). *Children Playing on the Rocks*, 1911. Oil on canvas. 59" x 90 1/2". Signed l/l: Lefeuvre 1911. *N01.131. Stolen from the owner's vehicle in Roncalle, Italy on March 31, 2000.

The following two items were stolen from a New York gallery on May 15, 2001:

47. William Woodhouse (English, 1857-1935). *Portrait of an English Setter*. Oil on canvas. 20" x 24". Signed l/l. *N01.148.1.

48. Charles Kay Robertson (English, 19th century). *Sitting Pretty*. Oil on canvas. 29" x 23". Signed. *N01.148.2.

49. Renoir (French, 1841-1919). *Maisons dan les arbres*, 1907. Oil on canvas. 23.5 x 25.5 cm. Signed l/r. *N01.135. Stolen from a parking lot at the San Francisco Airport on June 12, 2000.

The following three paintings, part of the Michel Cohen case, were stolen from a gallery in Miami Beach, FL. *N01.149.1-3:

50. Marc Chagall (Russian/French, 1887-1985). *Scène biblique*, 1970. Oil on canvas. 86 x 76 cm.

51. Marc Chagall (Russian/French, 1887-1985). *La visite*, 1975. Oil on canvas. 100 x 65 cm.

52. Fernando Botero (Colombian, b.1932). *Tablao Flamenco*, 1984. 201.6 x 202.9 cm.

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Stolen Art

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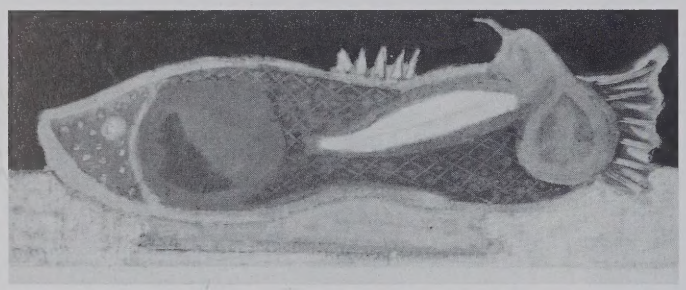

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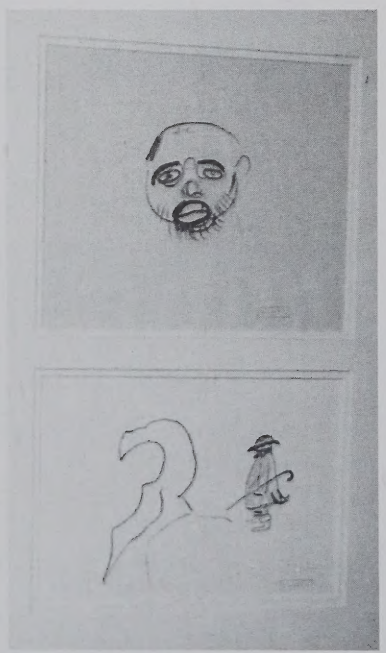

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53. Pieter Brueghel I (Flemish, c. 1525-69). *The Temptation of St. Anthony*. Oil. One of 14 paintings and 6 sculptures stolen in a major theft from an apartment in Madrid, Spain on August 8, 2001. For more information, see next issue of *IFAR Journal*.

MIXED MEDIA

54. Milton Avery (American, 1893-1965). *Fish on a Fruit Plate*, 1950. Mixed media. 10" x 27". *N01.140. Stolen from a private residence in Oak Park, MI on May 2, 2001

WORKS ON PAPER

55. Henri de Toulouse-Lautrec (French, 1864-1901). Two pencil drawings on paper, framed together. Each 4 3/4" x 6 1/2". With estate stamp. *N01.140. Stolen from a private residence in Oak Park, MI on May 2, 2001

SCULPTURE

56. Frederick Hart (American, 1943-99). *The Cross of the Millennium*. Acrylic. H: 31". 53/175. *N01.132. Stolen from a gallery in Beverly Hills on May 23, 2001.

57. Olin Russum (American, 20th century). *Headless*. H: 34". W: 16". Diam: 10". High fire stoneware.*N01.116. Stolen in Lutherville, MD on December 15, 2000.

58. Francisco Zuñiga (Costa Rican/Mexican, 1912-98). *Dos Museres Sentados*, c.1971. Bronze. H: 12". W: 12-13". Signed: Zuñiga 1/11 1971. *N01.138.2. Stolen from a New York gallery on April 12, 2001.

PRINTS

59. Andy Warhol (American, 1930-87). *Dollar Sign.* Silkscreen. 19 1/2" x 15 1/2". Signed. #10/60. *N01.98. Stolen while in transit in Los Angeles, CA on November 29, 2000.

60. Francisco Zuñiga (Costa Rican/Mexican, 1912-98). *Women of Mexico*, 1973. Lithograph. 19" x 27". Signed: Z~GA 1973. *N01.138.2. Stolen from a New York gallery on April 12, 2001.

61. Larry Rivers (American, b. 1923). *Us.* Lithograph. 15" x 19". Signed l/r. *N01.140.2. Stolen from a private residence in Oak Park, MI on May 2, 2001

AFRICAN ART

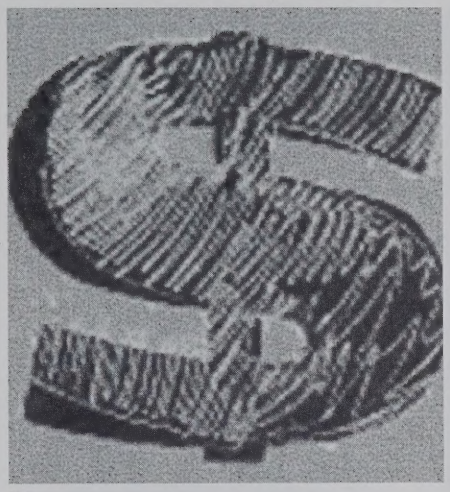
The following two items were stolen from a gallery in Sarasota, Florida sometime during the last week of December 2000 or the first week of January 2001. *N01.120.

62. *Shrine Figure* (Moba Peoples, Toga, West Africa). 45" x 8.5". Wood, natural patina.

63. *Suku Mask* (DR Congo). 36" x 18". Wood, dark brown patina.

ASIAN ART

64. *Horse.* (Chinese, Tang Dynasty, 659-918 AD). Unglazed earthenware. *N01.120. Stolen from a gallery in Sarasota, Florida sometime during the last week of December 2000 or the first week of January 2001.



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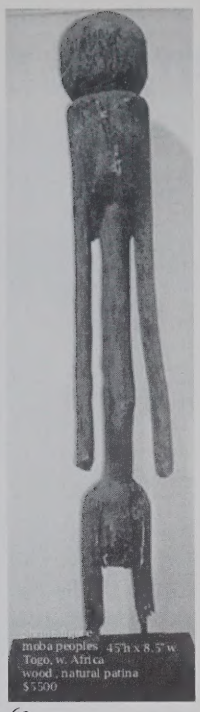

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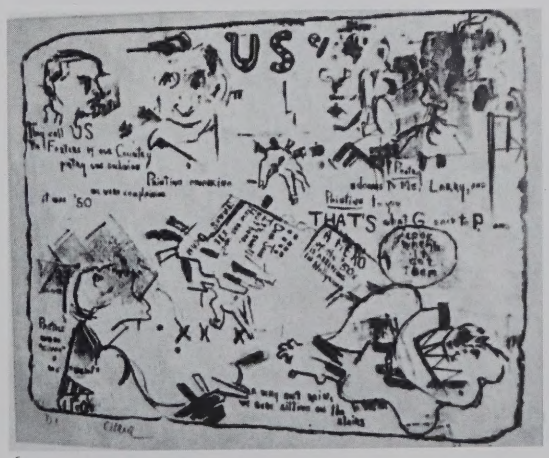

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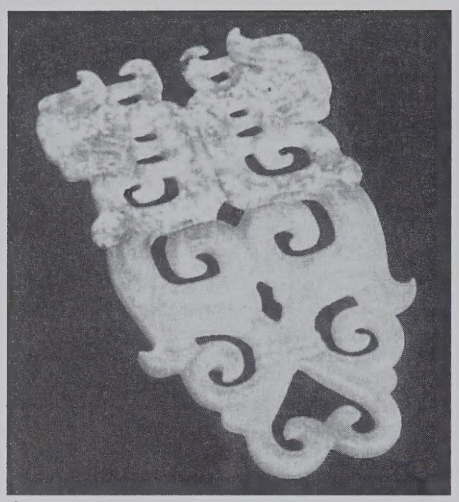

65.

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70.

65. *Janus Dragon* (Han Dynasty, c.206 BC–220 AD). Calcified jade. L: 6.8 cm. *N01.166. Stolen from a private residence in Houston, TX on May 18, 2001.

DECORATIVE ARTS

66. Tiffany Studios (American, 20th century). *Acorn* lamp, c.1906. Metal cast base, copper, stained glass. H: 24". D: 16". *N01.145. Stolen from a gallery in West Los Angeles, CA on April 7, 2001.

The following silver items were stolen from Ulriksdals Castle, Stockholm, Sweden on May 18, 2001. *L01.517:

67. *Cup/Goblet* (Cornelius Hinricksen). Gilded silver with a shield of "Bergen" on the bottom.

68. *Vase.* English. Baluster-shaped. Lid engraved in leaves.

69. *Tankard* (Christian Schrader). Surrounded with a long inscription. The tankard has 9 coins on the lid and 27 around the cup. With a lion on the lid and three lions at the base.

MUSICAL INSTRUMENTS

70. Jean Baptiste Vuillaume (French, 1798-1875). *Cello*, c.1850. Back length: 75.3 cm. *N01.99. Stolen from a private residence in Chesterfield, MO on June 9, 1999.

67. 68. 69.

Missing Art

PAINTING

1. Jean Delville (Belgian, 1867-1953). *Orpheus in the Underworld*, 1896. Oil on canvas. 97" x 36". Signed: Jean Delville. *N00.128. Discovered missing from storage in New York in September 1993.

1.

ANTIQUIITIES

2. *Figure of Harpokrates* (Greek, Hellenistic, c. 1st century BC). Gold. H: 3.8 cm. *N01.108. Discovered missing from a New York storage facility on February 13, 2001.

2.

ASIAN ART

The following items were lost from museums in Okinawa at the end of WWII and recently registered with the ALR. *N01.137:

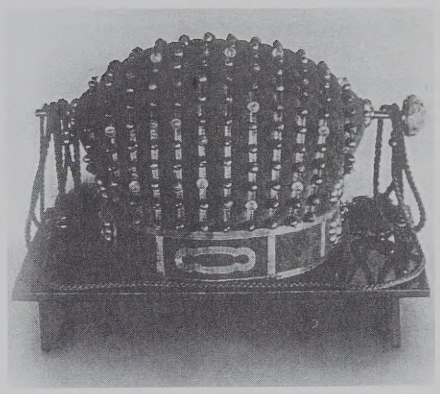
3. Anken, Sadoyama/Mouchouki. *Portrait of King Shokou* (1804-34), 1837. Scroll-painting. L: 155.9 cm. W: 152.6 cm.

3.

4. *Chinese-style Ceremonial Costume of King* (Chinese Imperial Workshops, 18th-19th century). Silk damask. L: 130 cm. Approx. sleeve length: 114 cm.

4.

5. *Crown of the Sho Royal Family of the Ryukyu Kingdom* (Chinese, 18th - 19th century)). Gold, coral, crystal, jade, and glass. Ht: 18.4 cm. W: 21.8 cm. D: 14.6 cm.



5.

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with

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Copies of the following reference materials (approx. 400 pp.) compiled by IFAR and distributed to conference attendees are now available as a package from IFAR:

Suggested Websites for Provenance Research, Art and Cultural Property Law, and Art Theft
Cultural Property Contact List
Sources for World War II Provenance Research at the Frick Art Reference Library
Provisional List of Names Mentioned in Relation to Art Looting During the Holocaust Era (Comm. for Art Recovery)
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IFAR is grateful to the Samuel H. Kress Foundation for a generous grant in partial support of these materials

71.

73.

72.

74.

75.

Stolen Art

71. Thomas Gainsborough (English, 1727-88). *Portrait of Madame Bacelli Dancing.* Oil on canvas. 55.5. x 39.4 cm. *L01.542. Stolen along with item no. 34 (below) by an armed gang from the Beit Collection at Russborough House, County Wicklow, Ireland on June 26, 2001. Previously stolen from the same collection in 1986.

72. Georges Braque (French, 1882-1963). *Les Falaises,* 1938. Oil on canvas. 19 3/8" x 25 3/8". Signed and dated l/l. *N01.112. Part of the Michel Cohen case, this painting was stolen from a California collector.

73. Marc Chagall (Russian/French, 1887-1985). *Study for Over Vitebsk,* 1914. Oil on canvas. *N01.133. Stolen from the Bloomberg Gallery of The Jewish Museum in New York on the evening of June 7, 2001. The painting was on loan from a private collection in St. Petersburg, Russia. The Museum is offering a $25,000 reward for information leading to the painting's recovery.

74. Bernardo Bellotto (Italian, 1721-80). *View of Florence.* Oil on canvas. *L01.542. Stolen along with item no. 31 (above) from the Beit Collection at Russborough House, County Wicklow, Ireland on June 26, 2001.

75. Gerard Dou (Dutch, 1613-75). *Boy Playing the Flute.* Oil on wood, 14.6 x 12.3 cm. Signed l/r: G. Dou. Stolen from a museum in Innsbruck, Austria between May 17 and May 19, 2001.

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